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ENGLISH STUDIES
IN
INTERPRETATION
AND
COMPOSITION

WOODLEY

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**ENGLISH STUDIES IN INTERPRETATION
AND COMPOSITION**



ENGLISH STUDIES
IN
INTERPRETATION AND COMPOSITION
FOR HIGH SCHOOLS

BY
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AND
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PREFACE

LANGUAGE growth takes place in two ways: by increasing the *quantity* of language that a person can understand or produce, and by increasing his power to appreciate or produce *quality* in language. The quantity of language may be increased by adding to the information which a person possesses, and by gaining increased facility in the expression of thought. The power to appreciate and produce quality may be increased by the development of the ability to recognize literary excellence.

Those phases of the subject that aid in increasing the facility in the use of language and the development of the language-sense often do not receive the continuous attention which they should, and thus there is but little real language growth. Even in the language recitation, the main energy of both teacher and pupil, in most cases, is chiefly expended in gaining information; and thus this so-called language study contributes to language growth in much the same way as the study of history, geography, and other subjects. More attention should be given to *gaining facility in the use of language and to the development of the language-sense* than is usually the case, if there is to be any real language growth.

Language has its subject-matter which should receive careful consideration at such times as the needs of the pupil require. Less effort, however, should be given to this phase of language study, and more to acquiring a good

degree of facility in the use of language, and to developing the power to appreciate and produce quality in language. Gaining facility and developing the language-sense are the two *language constants*, and they should form the basis of all language work, whether in the elementary or the secondary school.

Language work deals with three distinct considerations: the subject-matter as a body of information, the subject-matter applied, and the development of the individual; and each should receive its due proportion of attention. It has been the purpose in preparing this book to provide such subject-matter as the pupil needs at this stage of his language growth, and to give opportunities, through the use of carefully selected examples and types, for its application in a manner that will exercise the language judgment of the pupil and not merely appeal to his memory. An effort has been made to present the subject in such a manner as to secure and maintain a real interest and pleasure in its consideration and thus contribute directly to the pupil's growth in the appreciation and use of language. It has not been the intention to write a treatise upon rhetoric; but rather to teach the means by which thought may be expressed with clearness and accuracy, to cultivate a feeling for literature, and to present a series of discussions and practical exercises which, it is hoped, will prove a help to teachers in their efforts to interest their pupils in the study of English.

It is believed that the way to gain an understanding of the best methods to be employed in thought expression is to go direct to literature, and make a study *of* it rather than to study *about* it. For this reason a course in the reading and study of literature is given to be used in connection with the text and the composition work. If it is judiciously

used and the suggestions followed, the authors venture to hope that pupils will not only acquire a taste for the best in literature, but that through the study of the methods employed in creating these perfect examples they may be able to give quality to their own composition.

A person acquires the ability to use correct and effective English only through *using* it and making it the language of habit; for no matter how thoroughly one may understand the laws that govern language, and the methods employed by others for effective thought expression, this knowledge will be useless to him unless he apply it in his own composition. To suggest to the pupil how he may do this and to lead him to use the best English, exercises are given at points where it is thought they will prove helpful. While these may generally be used as given, they are intended to be suggestive of the work that may be done, and can be modified and added to at the discretion of the teacher to suit individual cases.

The selections from Longfellow, Hawthorne, Lowell, Thoreau, and Warner are used by special arrangement with, and permission of, Houghton, Mifflin and Co., authorized publishers of their works. Acknowledgments are due Harper and Brothers for selection from Curtis; to Little, Brown and Co. for selection from Parkman; to D. Appleton and Co. for selection from Bancroft; and to Balch Brothers Co. for selection from Lectures of John L. Stoddard.

THE AUTHORS.

PASSAIC, N. J.
May, 1906.

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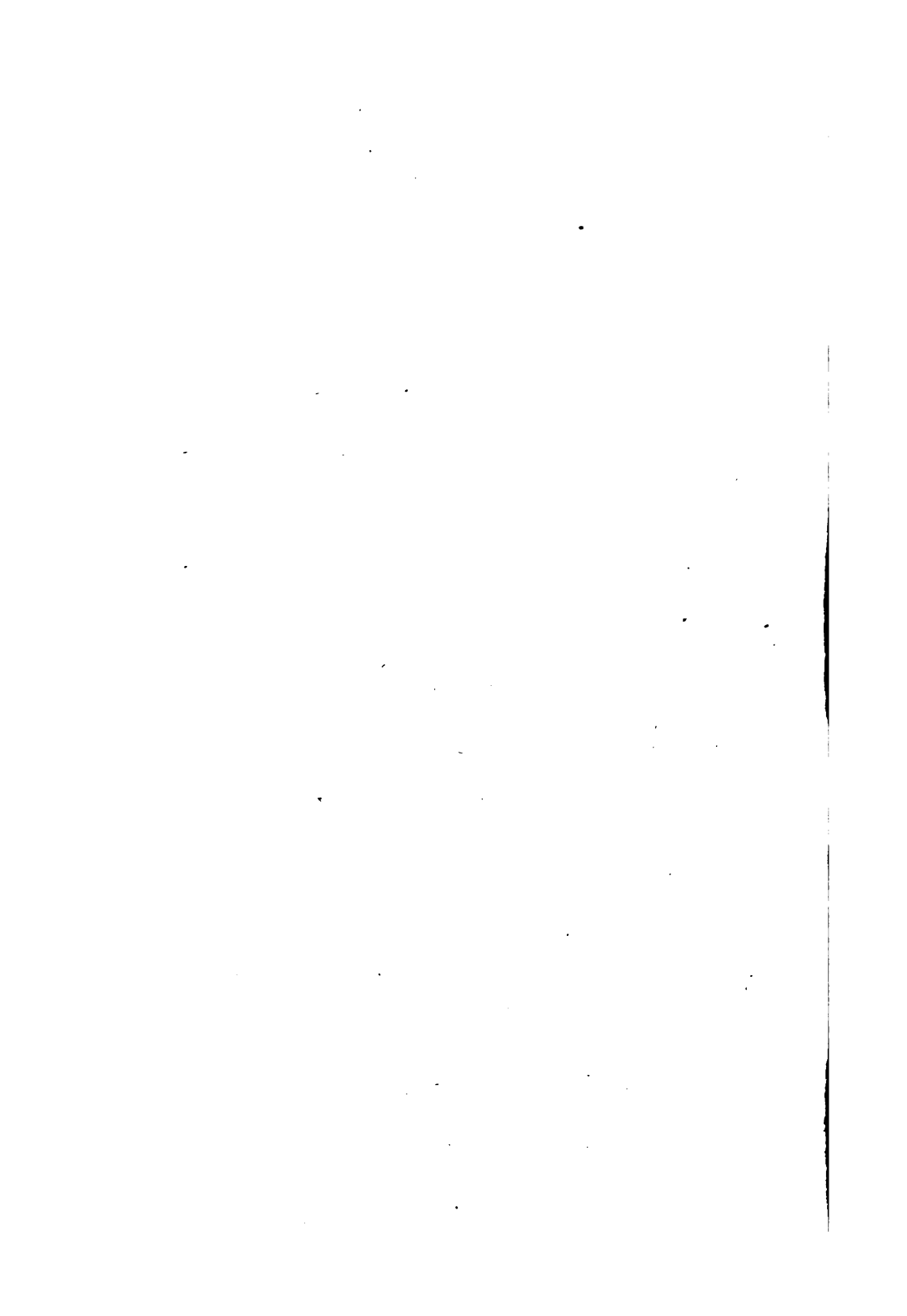
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A COURSE IN THE READING AND STUDY OF LITERATURE

THIS "Course in the Reading and Study of Literature" has been arranged on the supposition that the entire course in English shall be four years, and that during the fourth year the time shall be given to the reading and study of selections from the list of requirements for colleges and to the study of the history of English literature. The selections suggested for the three years' reading include those specified in the requirements recommended by the conference of the colleges and the preparatory schools. In many cases teachers will doubtless find it desirable to make changes and substitutions in order to provide for the needs and conditions of their classes.

The Text. — The amount of the text to be used each year in connection with the course in literature will depend upon the needs of the class. In cases where four years are given to the study of English, teachers may find that it will suit their plans during the first year to cover Part I, thus affording opportunity for necessary practice in enunciation, pronunciation, punctuation, letter writing, and the writing of simple themes. The relation of the paragraph to the whole composition and the grammatical structure of the sentence should be considered, and a thorough drill in the analysis of sentences be given. To this may be added such review of the principles of grammar and their application to composition as the needs of each class make necessary. During the second year, while emphasis is being given in the literature

course to exposition and argument, Part II may be studied for an understanding of the function of paragraphs, sentences, and words in composition; and for acquiring a knowledge of the principles which govern paragraph and sentence structure and the correct and effective use of the elements of composition. This will leave Part III, which treats of the means for making language effective, to be studied in connection with the reading of the third year. Frequent reviews should be given to broaden and deepen the pupil's knowledge, so that there may be a continuous growth in his understanding and use of good English. In case, however, that only two years can be given to the study of the text, a different distribution of the work will be necessary in order to give more time to the text each week; and this may be made according to the judgment of the teacher to suit the needs of her class.

Literature. — It has been the purpose in choosing material for this course to use selections that will be of interest to young pupils, and which will arouse their language sense, thus rendering them sensitive to literary excellences. The other studies and the general reading of pupils afford ample opportunity for developing the power to read for information. In fact, there is so much reading for information that both teachers and pupils often think of this as the sole purpose of reading.

Since literature should be judged, not by the amount of information which it furnishes, but by its power to call forth a response in the emotional nature of the reader, the chief aim of the teacher of literature should be to direct the development of the pupil's literary sense so that it will be responsive to the influence of literature. This development will manifest itself in some expression of the pupil's inner

self rather than in answers to questions calling for information. The teacher should determine the purpose of the author, whether it be to give pleasure, to stir the emotions, or whatever it may be, and then strive to make her pupils respond to it. Unless this is done, the whole effort will be directed toward securing information, and the real benefit to be derived from the study of literature will be lost.

It is not expected that all the selections suggested will be read; some of them may not be available in all cases, and others may have already been read by certain classes. The purpose has been to offer a suggestive list which teachers may change or add to, according to the needs of their classes and the material available. These selections, covering as they do the whole range of human emotion, if properly treated, furnish the means through which permanent results of real value may be obtained. The proper development of the literary taste and the emotional nature requires much thought and effort on the part of the teacher; but it is a work that brings rich returns to her pupils and to herself.

Composition. — The work in composition, in connection with the "Course in the Reading and Study of Literature," should deal with the form of discourse that is being studied, and should be of such character as is suggested naturally by the reading. Many definite exercises in theme writing are given in the text in connection with the subjects treated, and these may be supplemented by others which the reading suggests. Each teacher should determine the amount of time to be devoted to composition, to the study of the text, and to literature, according to the requirements of her class; but a system should be adopted, allotting a definite time to each, and this system strictly followed. Some teachers consider it a good distribution of time to give two days

each week to the study of the text, two to literature, and one to composition; others think three days should be given to literature and one each to the text and to written composition. In any case, it is always best, during the first two years, to allow one day of each week for writing during the class hour, in order that the teacher may give such immediate help and suggestions as are needed.

FIRST YEAR

Narration and Description

Short Stories

The Great Stone Face, The Gray Champion, and Other Stories	Hawthorne
The Brushwood Boy and Other Stories	Kipling
The Christmas Carol, The Cricket on the Hearth	Dickens
The Gold Bug	Poe
The Man without a Country	Hale

Narrative Poems

The Lady of the Lake, Marmion	Scott
The Tales of a Wayside Inn	Longfellow
The Lays of Ancient Rome	Macaulay
The Vision of Sir Launfal	Lowell
The Odyssey (translation by Bryant)	
Hervé Riel, an Incident of the French Camp, How they brought the Good News from Ghent to Aix, and Other Poems	Browning
The Passing of Arthur, Gareth, and Lynette	Tennyson

Prose Selections containing Description

The Old Manse, Tanglewood Tales	Hawthorne
Tales of a Traveler, The Sketch Book	Irving
Travels with a Donkey	Stevenson
Pepacton and Sharp Eyes	Burroughs

Poems containing Description

Snow-Bound	Whittier
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The Coliseum, The Pantheon, The Rhine,
and other selections from Childe

Harold	Byron
The Cotter's Saturday Night	Burns
The Elegy	Gray
Thanatopsis	Bryant

Short poems of the descriptive order by Wordsworth, Shelley, and Keats may be selected from Palgrave's "Golden Treasury of Song" (first series), and additional ones by Lowell, Emerson, and other American poets may be found in the various classic series prepared for school use.

For Home Reading

The Jungle Books	Kipling
The Last of the Mohicans	Cooper
Ivanhoe, or The Talisman	Scott
Treasure Island	Stevenson
The Tale of Two Cities	Dickens
Lorna Doone	Blackmore

Outline for Study of Narration

- Synopsis or outline of the story.
- Word study for meaning of author.
- Main idea or purpose of the narration.
- Main incident.
- Details.
- Sequence of events.
- Discussion of the method of the author and its effectiveness.
- Comparison with other narrations.

Outline for Study of Description

- The object described.
- Word study for meaning of author.
- The writer's point of view.
- The writer's method.
- The details and order of their arrangement.
- Discussion of the description as a whole with a view to determining its worth.
- Comparison with other descriptions.

Purpose and Plan of Study. — The purpose of the study of narration and description during the first year of the course is to arouse the pupil's interest in reading, to develop his power to follow a writer in the unfolding of a plot or the delineation of character, and to cause him to form vivid mental images and pictures of what the author presents. If this purpose is accomplished, and if the emotional nature of the pupil has been stirred in response to the deeper influences of literature, then the teacher may feel that her efforts have met with more success than is usually the case in attempts to "teach literature."

During the first half of the year, emphasis should be given to narration, and during the second half to description.

Home Reading. — In addition to the class work several books should be read during the year by each pupil. The number required will vary, but in most cases it will not be asking too much to expect pupils to read and report upon four books. Some of the books in the suggested list will doubtless have been read by some pupils before entering the high school, and when the list does not offer enough new material for the purpose, the teacher can substitute other works of the same character.

The books read should be discussed in class, the pupils being encouraged not only to review the story told, but to discuss incidents and characters, expressing their opinions freely. Sometimes certain pupils may be selected to discuss certain phases of the book read. These exercises in oral expression should not be neglected; for they furnish an opportunity for unconscious drill in correct enunciation and pronunciation, and for the cultivation of the power to express thought clearly, accurately, and in good English.

The character of the written exercise may vary from time

to time as the teacher may think best. Sometimes a synopsis or a review of the book may be written; another time certain particulars, descriptions, the purpose or the method of the author, may be taken for the subject. One caution may be given: the task should not be made so difficult or exacting as to become irksome, for then the purpose for which a book is read will be defeated.

NOTE. — In connection with the reading of fiction, the distinction between the short story and the novel should be clearly explained.

SECOND YEAR

Exposition and Argument

Prose Selections

The Sir Roger de Coverley Papers in the "Spectator"	Addison
Backlog Studies	Warner
Of King's Treasures	Ruskin
Essays of Elia	Lamb
The Pilgrim's Progress, Part I	Bunyan
Essays on Addison	Macaulay

Selections in Poetry

The Rape of the Lock	Pope
The Chambered Nautilus and Other Poems	Holmes
The Commemoration Ode	Lowell
The Scholar Gypsy and the Forsaken Merman	Arnold
Short poems suitable for use at this time by Dryden, Collins, Gray, Cowper, and Burns may be found in Palgrave's Golden Treasury of Song (first series).	
The Merchant of Venice, As You Like It	Shakespeare

Home Reading

Silas Marner	George Eliot
Autobiography	Franklin
Vicar of Wakefield	Goldsmith
The House of Seven Gables	Hawthorne
Life of Lincoln	Schurz

Outline for Study of Exposition and Argument

The author's purpose.

The main proposition — what it is and how presented.

Subordinate propositions.

Arrangement of details or proofs — logical sequence.

Plan of paragraphs.

Unity and emphasis in the paragraphs and sentences, and how secured.

Author's diction — character and effectiveness.

Discussion of the author's literary style.

Consideration of the effectiveness of the author's method.

Plan of Study. — During the first half of the year emphasis may be given to exposition, the selections for reading and study being chosen with a view to furnishing good examples of this form of discourse. Exposition and argument are often merged into each other, and may usually be found in the same selection; but by directing attention to explanatory passages pupils will gain a knowledge of the methods employed in exposition before beginning the study of the more difficult subject of argument. By a skillful use of the material, pupils will be able to pass from a consideration of concrete objects and events, which are the subjects of narration and description, to a consideration of ideas with which exposition and argument deal.

It is not intended that all poems shall be studied in detail, or that every paragraph of a prose selection shall be critically examined and discussed. The teacher should choose from the longer selections those portions containing exposition and argument which she wishes her class to study critically. Some short poems and selections from long ones may be studied in detail for an understanding of the author's method and for an acquaintance with his style. When the purpose is merely to discover points of resemblance and difference in the treatment of the same or kindred subjects

by different writers, or to make a comparison of the language used, several short selections may be read during one class period. Many beautiful passages and noble sentiments both in poetry and prose should be committed to memory, and some short poems may be memorized entire.

The time to be spent in the study of a selection should be determined by its value as an example of a particular kind of discourse, the benefits to be derived from its study, and the needs and attitude of the class toward the study; but the teacher should watch its effect upon her class and stop short of the point where it becomes wearisome. It is better to leave a piece of literature while pupils are still interested, even though they may not understand every word, than to continue the study until they grow tired of the selection and lose all interest and pleasure in it. There is often danger of spending too much rather than too little time upon a literary selection; but, on the other hand, it should not be skimmed over carelessly without obtaining any real result from the study. The teacher should always have a definite aim or purpose in the treatment of a selection and strive to realize this purpose.

There should be a final reading of a short selection or a summary of a longer one for a consideration of it as a whole, and for its intellectual or emotional effect upon the class. If the student has seen the vivid or beautiful pictures which the writer presents, or has been moved to conviction by some valuable truth or lofty sentiment; if his heart has been stirred by the record of heroic deeds; or if his emotions respond to those of the writer's, then the reading of literature will be of lasting benefit to him.

The written exercises given in connection with the reading must be carefully planned and judiciously assigned,

and should, in general, consist of the writing of single paragraphs and short themes upon subjects within the knowledge and the experience of the pupils, in order that their effort may be directed toward the method of treatment rather than toward collecting the facts or ideas to be expressed. At this point there should be much practice in explaining or defining terms, stating propositions, and in the writing of short explanatory themes.

THIRD YEAR

Prose Selections

Joan of Arc, The English Mail Coach . . .	De Quincey
Farewell Address	Washington
¹ First Bunker Hill Oration, Adams and Jefferson, and Other Orations . . .	Webster
Self-reliance and Other Essays . . .	Emerson
¹ Conciliation with America	Burke
Sesame and Lilies	Ruskin
Essay on Milton	Macaulay

Selections in Poetry

Lycidas, Comus, L'Allegro, Il Penseroso . . .	Milton
The Ancient Mariner	Coleridge
The Lost Leader and Other Poems . . .	Browning
Bannockburn, For a' That and a' That, and Other Poems	Burns
Julius Cæsar, Macbeth, Henry V . . .	Shakespeare

Home Reading

Nicholas Nickleby	Dickens
Henry Esmond	Thackeray
Don Quixote	Cervantes
Essay on Burns	Carlyle
Life of Goldsmith	Irving
The Princess	Tennyson
Essay on Milton	Macaulay

Plan and Purpose of Study. — During the third and fourth years selections from the different forms of discourse should

¹ When four years are allowed for the course in literature the more difficult selections may be left until the fourth year.

be read for a closer study of the author's meaning, his choice of words, the sources of his literary material, and the various qualities which contribute to the effectiveness of his style. Through the reading and study of literature in the previous years, students have learned how to read for a writer's thought and for an understanding of his method in the treatment of a subject. They should also have developed some power in comparing and judging of literary merit. The teacher's aim at this time should be to direct this development, to aid students in forming correct estimates, and in cultivating true literary feeling.

The portion of the text (Part III) intended to accompany the reading of the third year treats of literary excellence and some of the means by which it may be secured. A careful use of this will show students not only how others have used language effectively; but it will help them to improve the quality of their own language. This is one of the results of the study of English which the teacher should confidently expect; quite as confidently, in fact, as an increased knowledge of the rules that govern the correct use of spoken and written language.

Composition. — The composition writing, though dealing with the same types of discourse as during previous years, should show a marked improvement over earlier work in the pupil's facility in the use of language, in his ability to present vivid word pictures, and to express thought with clearness and accuracy. The work in exposition and argument should receive particular attention, and while it may in general consist of the writing of single paragraphs and short themes, at least one or two themes should be written of sufficient length to permit of the use of a carefully prepared outline in the development of an explanation or an argument.

In cases where four years are allowed for the course in English, the final work in argument should be left until the last year of the course, when students will be better able to understand the elements of argumentation and the methods employed in the statement of questions, the development of proofs, and the preparation of complete outlines and briefs.

If the student has done conscientious work during the preceding years, the result will be apparent in his composition. It will show an increased freedom in his choice and use of literary material, and in his power to express himself in correct and forcible English. His final composition should be a test of his ability to treat a subject with something like completeness, and should be the result of his best effort in writing English.

**ENGLISH STUDIES IN INTERPRETATION
AND COMPOSITION**

PART I

INTRODUCTION

The Value of a Knowledge of English

A WELL-KNOWN college president has said that the end of all education is to get a knowledge of one's own language. This may at first seem like a strange statement, but a little consideration of it will convince one that it is essentially true. If one knows the language of arithmetic, he has a good knowledge of the subject; if he knows the language of physiology perfectly, he must possess a knowledge of the subject; and the same is true of other branches of knowledge.

Language is the key that unlocks the door to the storehouse of the knowledge of all past ages. It is also the means by which the knowledge of the present may be recorded. It is by means of language that we communicate our thoughts, and it is through an understanding of language that we are able to understand the communications of others. When we consider how much information we may gain, and how much pleasure is brought to us through language, we may be able in some measure to realize how important it is.

Ability to use and enjoy correct and beautiful English is a great accomplishment. If this fact were understood, and the same time and effort put upon the study of English that is put upon the acquiring of other accomplishments, the result would be most surprising and gratifying.

You have been learning to use language from your infancy. Every time you speak you use language, and you are constantly adding to your understanding of language by listening to the conversation of other people. From hearing words used, you learn how to use them to express your thoughts, and thus your language stock is increased. In written language you have also had much practice. You have written letters, a form of composition which almost every one employs, and you have probably written exercises, stories, and descriptions. The study of English composition, then, will not present a new subject, but one about which you know considerable; and it will thus be a continuation of what you have already begun.

When one person is conversing with another or writing something for another person to read, he naturally wishes to have what he says understood. For this purpose he endeavors to use such language as will most clearly express the facts or thoughts he wishes to present. The person who has but a limited number of words at his command, and who does not know how to use those he has so that they will be most effective, will often have difficulty in making himself understood. When speaking he may, by repeating and explaining, make his meaning understood; but when he writes he will find it a difficult task to express his thoughts so that any one can derive benefit or pleasure from reading what he has written. The importance, then, of acquiring the ability to use language effectively, even in the common intercourse of everyday life, is apparent. As a person's world enlarges, as he takes a more active part in the affairs of life, and mingles more with people, he will require a larger knowledge of

the language he is to use in his business and social intercourse with others.

Composition writing is often considered a difficult and unpleasant task, but it should not be. Most people like to talk of what they hear and see, or of what they think and feel. Such a sight as a group of boys and girls standing, looking at one another silently, because talking is too laborious a task, cannot be imagined. Talking is a form of composition; it is composing or expressing thought in words, just as written composition is. Written composition is dreaded as something more difficult, because the writing of one's sentences requires more attention to the language used, and to the rules that govern sentence structure. It is a mistake to regard it in this way, for there is no effort that gives more satisfaction and pleasure than writing about what one sees or thinks, if attempted in the proper way and with the right spirit. It is to help pupils to gain an understanding of what may be done with language, and to aid them in getting such a knowledge of it as will enable them to experience pleasure and delight in its use that this book is written.

Making and Interpreting Language

Read the following selection to learn the writer's experience with the robins and what his opinions of them are:—

THE ROBIN ¹

The robin has a bad reputation among people who do not value themselves less for being fond of cherries. There is, I admit, a spice of vulgarity in him, and his song is rather of the Bloomfield sort, too largely ballasted with prose. His ethics are of the Poor Richard school, and the main chance that calls forth all his energy is altogether of the appetite.

¹ From "My Study Windows," by James Russell Lowell, by permission of Houghton, Mifflin & Co., the publishers.

He never has those fine intervals of lunacy into which his cousins, the catbird, and the mavis are apt to fall. But for a' that, and twice as muckle's a' that, I would not exchange him for all the cherries that ever came out of Asia Minor. Whatever his faults, he has not wholly forfeited that superiority which belongs to the children of nature.

He has a finer taste in fruit than could be distilled from many successive committees of the Horticultural Society, and he eats with a relishing gulp not inferior to Dr. Johnson's. He freely feels and exercises his "right of eminent domain."

His is the earliest mess of green peas; his, all the mulberries I had fancied mine. But if he gets the lion's share of the raspberries, he is a great planter, and sows those wild ones in the woods, that solace the pedestrians and give a momentary calm even to the jaded victim of the White Hills. He keeps a strict eye over one's fruit, and knows to a shade of purple when your grapes have cooked long enough in the sun.

During the severe drought a few years ago, the robins wholly vanished from my garden. I neither saw nor heard one for six weeks. Meanwhile, a small foreign grapevine, rather shy of bearing, seemed to find the dusty air congenial, and, dreaming perhaps of its sweet Argos across the sea, decked itself with a score or so of fair bunches. I watched them from day to day till they should have secreted sugar enough from the sunbeams, and at last made up my mind that I would celebrate my vintage next morning.

But the robins, too, had somehow kept note of them. They must have sent out spies, as did the Jews into the promised land, before I was stirring. When I went to the vine with my basket, at least a dozen of these winged vintagers bustled out from among the leaves, and alighting on the nearest trees, interchanged some shrill remarks about me of a derogatory character.

They had fairly sacked the vine. Not Wellington's veterans made cleaner work of a Spanish town; no Federals or Confederates were ever more impartial in the confiscation of neutral chickens. I was keeping my grapes to surprise the fair Fidele with, but the robins had made them a profounder secret to her than I had intended.

The tattered remnant of a single bunch was all my harvest. How paltry it looked at the bottom of my basket, — as if a humming bird had laid her egg in an eagle's nest! I could not help laughing; and the robins seemed to join heartily in the merriment. There was a native grapevine close by, blue with its less refined abundance, but my cunning thieves preferred the foreign flavor. Could I tax them with want of taste?

The robins are not good solo singers, but their chorus, when, like primitive fire-worshippers, they hail the return of light and warmth to the world, is unrivaled. There are a hundred singing like one: They are noisy enough then, and sing as poets should, with no after thought. But when they come after cherries to the trees near the window, they muffle their voices, and their faint *pip, pip, pip!* sounds as if far away at the bottom of the garden, where they know I shall not suspect them of robbing the great black-walnut of its bitter-rinded store.

They are the feathered Pecksniffs, to be sure; but then how brightly their breasts, that look rather shabby in the sunlight, shine on a rainy day against the dark green of the fringe tree! After they have pinched and shaken all the life out of an earth-worm, as Italian cooks pound all the life out of a steak, and then gulped him, they stand up in honest self-confidence, expand their red waistcoats with the virtuous air of a lobby member, and outface you with an eye that calmly challenges inquiry.

"Do I look like a bird that knows the flavor of raw vermin? I throw myself upon a jury of my peers. Ask any robin if he ever ate anything more ascetic than the frugal berry of the juniper, and he will answer that his vow forbids him." Can such an honest breast cover such depravity? Alas, yes! I have no doubt his breast was redder at that very moment with the blood of my raspberries.

From "My Study Windows." — LOWELL.

To understand the author's thought, and his purpose in writing this sketch, you must have certain knowledge. First, you must know the meaning of the words used, for unless you understand the sense in which the words are

employed, you cannot get the writer's meaning. Then, there are references to persons and places which you must understand in order to know what bearing these have upon the subject, and what is added to the author's meaning by them.

If you do not already know the meaning of the following words, find their meanings in a dictionary:—

Reputation, vulgarity, ballasted, lunacy, catbird, mavis, forfeited, distilled, relished, drought, congenial, secreted, vintage, vintagers, veterans, confiscation, neutral, profounder, paltry, frugal, primitive, unrivaled, gulped, virtuous, challenge, ascetic.

If you do not understand all the allusions and references which the writer makes, a study of these as suggested in the following will be helpful.

Who was Poor Richard, and what is meant by the "Poor Richard school"? What does the writer mean by the "intervals of lunacy" into which he says the catbird and the mavis are apt to fall? Where is Asia Minor, and why do you think the cherries of this country are mentioned? What is the Horticultural Society, and why is the robin's taste in fruit compared to that of the committees of this society? Find out who Dr. Johnson was, and what habit of his is referred to here. Where is Argos? Explain the reference to it. Find out about the sending of spies into the promised land. Who was Wellington? Find out about the character of his warfare in Spain. Explain what is meant by the "confiscation of neutral chickens." Who were the fire-worshippers? What was the practice to which the writer refers? Who was Pecksniff? What was his character and why does Mr. Lowell call the robins "feathered Pecksniffs"? What are lobby members, and in what way do the robins here mentioned resemble them?

Reread the selection, and consider how much your enjoyment of this interesting and humorous sketch is increased

by knowing the sense in which the words are used, and understanding the comparisons and allusions.

We may sum up briefly the knowledge which you must have in order to understand and enjoy this selection as follows:—

- (1) The meaning of the words must be known.
- (2) The allusions to persons and places must be understood.
- (3) You must have some previous knowledge of the robin.
- (4) You must have a nature that will respond to humor and pleasantry.

If you must have this preparation before you can rightly understand and enjoy this pleasing sketch, the writer must have had the same preparation before he could write it; and added to this he must have had the ability to put his knowledge into such words, and express his thoughts in such a way as to make his meaning clear to others. Two things, then, are necessary in order to write for the pleasure and benefit of others: first, the writer must have the necessary information, and second, he must be able to present it so that others may receive it. In other words he must have something to say, and know how to say it.

A piece of literature, or any written composition, may, therefore, be viewed from two standpoints: that of the writer, and that of the reader. The one produces it and the other interprets it. There are thus two things that can be done with language: it can be made, and it can be interpreted.

CHAPTER I

ORAL COMPOSITION

SECTION I

Composition Explained

COMPOSITION, whether spoken or written, is the expression of thought in words. Every time you ask or answer a question, or speak upon any subject, you use language, and consequently compose or make some form of composition. Oral composition is, then, the form of expression most commonly employed. Conversation, as well as recitation, extempore speaking, and the formal address are all forms of composition.

Language.—In all composition the first consideration is the thought to be expressed. When, however, you have some information which you wish to impart, or some thought to express, you direct your effort to the selection of fitting language in which to state what you have to say. As the language you use is largely the result of habit, it is important that in all your conversation—and this is the form of oral composition most frequently used—you should be careful to use proper words and those that will best express your meaning. If you always do this, you will naturally clothe your thoughts in correct and appropriate language when you write.

Talking may seem a very simple matter, but it is really an art to be able to converse well. Not only must a person have something of interest to say, but he must have language at command to be able to impart his information or his ideas

to others. A person is often hindered in his efforts to describe something he has seen, or to tell something he has heard, by an insufficient vocabulary, or by lack of the ability to put together skillfully the words he uses.

When talking, as well as when writing, you should use only such language as you know to be correct, selecting carefully those words that will express your thoughts most clearly and forcibly. Many specific directions might be added for learning to talk well, but this one in a general way includes all.

Exercises

1. Repeat a conversation which you have heard recently, at home or elsewhere, upon some important item of news. If you do not recall such a conversation, an imaginary one may be given instead.

2. With the class turned into an informal round table for a few moments, select a leader and discuss some historical event such as the settlement of New England, the causes of the Revolutionary War, the war between Russia and Japan, or any other event which your teacher may suggest.

3. Quote the conversation between two boys whom you may imagine to be discussing a game of football which they had just witnessed.

4. After reading the following selection repeat in direct quotation the conversation as you may imagine it to have taken place between the writer and the three boys. Give each boy a name.

I had three rosy-cheeked boys for my fellow-passengers inside, full of the buxom health and the manly spirits which I have observed in children of this country. They were returning home for the holidays and were in high glee, and were promising themselves a world of enjoyment.

It was delightful to hear the gigantic plans of the little rogues, and the impracticable feats they were to perform during their six weeks' emancipation from the abhorred thralldom of book, birch, and pedagogue. They were full of anticipation of the meeting with the family and household, down to the very cat and dog, and of the joy they were to give their little sisters by the presents with which their pockets were crammed; but the meeting to which they seemed to look forward with greatest impatience was with Bantam, which I found to be a pony, and according to their talk, possessed with more virtues than any steed since the days of Bucephalus. How he could trot! how he could run! and then such leaps as he would take! There was not a hedge in the whole country that he could not clear.

From "The Stage Coach," — WASHINGTON IRVING.

SECTION II

Enunciation and Pronunciation

In your efforts to improve your oral language much attention must be given to the correct enunciation and pronunciation of words. As you use language to impart to others information which you possess, or to express your thoughts upon some subject, it is desirable when speaking that you utter your words distinctly, and pronounce them correctly in order that those to whom you are speaking may know what you say.

Careful Enunciation Necessary. — Many persons cut their words so short and run them together in such a way that one has often to put forth a special effort to understand what they say. We often hear such expressions as, — "The skatin's fine," "You have more'n I have," "I dunno wha-cher doin." When a person runs his words together in this way, it is not only difficult to understand him, but this practice stamps his language as careless and slovenly. Unless you watch your speech there is danger of falling into a careless habit

of enunciation, and as it is more difficult to overcome a wrong habit once formed than to avoid forming it in the first place, you should always be careful to utter your words distinctly. To cultivate the habit of distinct enunciation, avoid speaking hurriedly, and give sufficient time to each word.

Pronunciation. — The correct pronunciation of words is even more important than distinct enunciation; for while imperfect enunciation may indicate mere carelessness or nervousness, incorrect pronunciation indicates ignorance. When in doubt about the pronunciation of a word consult a dictionary, and then endeavor to fix the correct pronunciation of it in your mind. It may require much effort and watchfulness to acquire the habit of enunciating your words distinctly and pronouncing them correctly, but the improvement in your spoken language will more than repay the effort.

Exercises

1. Pronounce the following words several times, being careful to utter each syllable distinctly:—

Appetite, already, accept, acorn, arithmetic, barrack, bayonet, botany, calculate, canopy, capitalist, current, cypress, dangerous, direct, disobey, enjoy, evening, every, February, friendship, general, government, geography, governor, grocery, herald, history, handkerchief, ignorant, ivory, innocent, jewelry, livery, librarian, machinery, memory, multiplication, mercury, misery, nursery, poet, participle, partiality, partridges, quarrel, salary, showery, secretary, where, which.

2. In pronouncing the following words be careful to give to the final syllable its correct sound:—

Advancement, acquaintance, avenue, azure, brethren, actor, cabbage, chicken, cruel, excellent, failure, fortunate, garment, gentleman, goodness, hundred, item, Latin, lecture,

lighten, literature, modest, pencil, populace, porcelain, picture, package, pudding, ruin, settlement, slept, swept, student, singing, solemn, to-morrow, velvet, victory, window, yellow.

3. Find words ending in the following suffixes that are often mispronounced:—

Age, ance, ate, il, in, ing, lain, ment, ness, ure, or, ow.

4. The following words are frequently mispronounced because of the silent letters they contain:—

Apostle, castle, epistle, Christian, column, nestle, often, soften, toward, windward.

Find other words that present the same difficulties as the above.

5. Tell what mistake is often made in the pronunciation of the following words:—

Across, elm, film, once, lightning, twice, wish.

Mention other words into which extra sounds are sometimes incorrectly introduced.

6. The following are a few of the words that we often hear mispronounced. Pronounce them aloud, and consult a dictionary when not sure of the pronunciation.

Acorn, address, adult, again, apparatus, apricot, Arab, Asia, ask, bade, because, bouquet, bomb, brethren, brigand, bronchitis, calf, catch, cemetery, courteous, coffee, contrary, courtesy, deaf, dew, docile, education, fast, finance, fuchsia, gristle, granary, glycerine, hoof, handkerchief, hearth, horizon, inquiry, instead, Italic, illustrate, just, jugular, lofty, literature, laugh, masculine, mischievous, new, neuter, often, partner, perspiration, psalm, pretty, reptile, rather, resignation, revenue, roof, salary, salve, soprano, sterile, sirup, tedious, tomato, tumult, tune, tutor, Tuesday, verdure, volcano, wrestle, yonder, zoölogy.

NOTE.—Frequent drills in enunciation and pronunciation should be given.

SECTION III

Oral Narration

Every day, no doubt, you relate to your companions in school or at home some incident of which you have been told, or some occurrence which has taken place upon the street or elsewhere. Your purpose in telling others of an incident that has impressed you is that they may know of it, and hence you endeavor to relate it in such a way that they may understand just what has happened. If you are accurate in your account and use language that will present the incident clearly and vividly, your hearers may be able to imagine and picture it almost as well as if they had actually seen it. If, however, you relate it in a disconnected, broken manner, giving the explanations and details only in reply to questions asked, your account will fail to present a lively narrative, and it will be dull and uninteresting.

It is often very desirable to be able to tell a story which one has heard or read, or to relate an incident which one has seen, so that another may understand it. A person who can tell a story well, or relate with clearness and vigor something that has happened, will always be listened to with interest; while one who omits important details, mixes particulars, and relates a story in such a bungling fashion that his hearers must put forth special effort to make out what he is trying to tell, gives pleasure to no one, and certainly cannot feel much satisfaction in his effort himself.

Main Incident in a Narrative. — Every story or narrative should contain some point or incident of sufficient importance to furnish a reason for telling it. The bringing out and making clear just what this point is forms the purpose

for which the story is told. For instance, in a story in which the point is the rescue of a drowning man, only such incidents will be told as pertain directly to the rescue; and these should be related in such a manner as to picture clearly the way in which the rescue was effected. The point or main incident should be stated as briefly as possible, for if it is tediously drawn out, or if it is lost sight of in the relating of less important details, one's hearers may lose interest and not care to listen to the story at all. Since it is the wish of the person speaking to hold the interest of those who listen to him, he should keep the important point of his narrative constantly in mind, using the other items and details only as they relate to the main incident, and in such a way as will make it stand out clearly.

In the following story notice how the details all relate to the main incident: —

MAGGIE CUTS OFF HER HAIR

Tom followed Maggie upstairs into her mother's room and saw her go at once to a drawer, from which she took out a large pair of scissors.

"What are they for, Maggie?" said Tom, feeling his curiosity awakened.

Maggie answered by seizing her front locks and cutting them straight across the middle of her forehead.

"Oh, my buttons! Maggie, you'll catch it!" exclaimed Tom; "you'd better not cut any more off."

Snip! went the great scissors again while Tom was speaking, and he couldn't help feeling it was rather good fun; Maggie would look so queer.

"Here, Tom, cut it behind for me," said Maggie, excited by her own daring, and anxious to finish the deed.

"You'll catch it, you know," said Tom, nodding his head in an admonitory manner, and hesitating a little as he took the scissors.

"Never mind, make haste!" said Maggie, giving a little stamp with her foot. Her cheeks were quite flushed.

The black locks were so thick, nothing could be more tempting to a lad who had already tasted the forbidden pleasure of cutting the pony's mane. I speak to those who know the satisfaction of making a pair of shears meet through a duly resisting mass of hair. One delicious grinding snip, and then another and another, and the hinderlocks fell heavily on the floor, and Maggie stood cropped in a jagged, uneven manner, but with a sense of clearness and freedom, as if she had emerged from a wood into the open plain.

"Oh, Maggie," said Tom, jumping around her, and slapping his knees as he laughed, "oh, my buttons! what a queer thing you look! Look at yourself in the glass! you look like the idiot we throw out nutshells to at school."

Maggie felt an unexpected pang. She had thought beforehand chiefly of her own deliverance from her teasing hair and teasing remarks about it, and something also of the triumph she should have over her mother and her aunts by this very decided course of action; she didn't want her hair to look pretty,—that was out of the question,—she only wanted people to think her a clever little girl, and not to find fault with her. But now, when Tom began to laugh at her, and say she was like the idiot, the affair had quite a new aspect. She looked in the glass, and still Tom laughed and clapped his hands, and Maggie's flushed cheeks began to pale, and her lips to tremble a little.

From "Mill on the Floss." — GEORGE ELIOT.

Time and Place. — In narrating an incident the time and place of the occurrence should receive particular attention. It is often necessary for the correct understanding of an incident to know something of the character of the place where it happened. The time is also often of the utmost importance, and has much to do with determining the nature of the occurrence. In "Ichabod Crane's Ride," page 16, the time of night and the reputed character of

the place combined to produce in the mind of Ichabod those superstitious terrors which made him an easy victim to the practical prank of his rival. Had the writer failed to present these clearly, the story would be greatly lacking in interest.

Read the first and second paragraphs of "Ichabod Crane's Ride," for an understanding of the influence which the time and place had upon the incidents related.

Order of Arrangement. — When the time and place have been properly explained, the next consideration is in what order to present the incidents. If the narrative be the account of a single series of incidents, the natural order to follow would be the time order: what took place first, what happened next, and so on. When several incidents take place simultaneously, it is often necessary to go back in point of time in the narrative to tell what was taking place at the same time; and in such cases the time order of these different incidents should be distinctly stated to prevent confusion. For example, in narrating the rescue of a drowning man, as already suggested, it might be necessary for a clear presentation of the facts to go back in time a few moments after telling of the needed preparations for the rescue, such as securing a rope and loosening a boat from its moorings, in order to tell what the man in the water was doing during this time.

Read the incidents narrated in the following, beginning with the third paragraph and notice that the order in which they took place is preserved.

ICHABOD CRANE'S RIDE

It was the very witching time of night that Ichabod, heavy-hearted and crestfallen, pursued his travel homewards along the sides of the lofty hills which rise above

Tarry Town, and which he had traversed so cheerily in the afternoon. The hour was as dismal as himself. Far below him the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop riding at anchor under the land. In the dead hush of midnight he could even hear the barking of the watch-dog from the opposite shore of the Hudson; but it was so vague and faint as only to give an idea of his distance from this faithful companion of man. Now and then too the long-drawn crowing of a cock, accidentally awakened, would sound far, far off, from some farmhouse away among the hills — but it was like a dreaming sound in his ear. No sign of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bull-frog from a neighboring marsh, as if sleeping uncomfortably, and turning suddenly in his bed.

All the stories of ghosts and goblins that he had heard in the afternoon now came crowding upon his recollection. The night grew darker and darker; the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal. He was, moreover, approaching the very place where many of the scenes of the ghost stories had been laid. In the center of the road stood an enormous tulip-tree, which towered like a giant above all the other trees of the neighborhood, and formed a kind of landmark. Its limbs were gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth and rising again into the air. It was connected with the tragical story of the unfortunate André, who had been taken prisoner hard by, and was universally known as Major André's tree. The common people regarded it with a mixture of respect and superstition, partly out of sympathy for the fate of its ill-starred namesake, and partly from the tales of strange sights and doleful lamentations told concerning it.

The schoolmaster now bestowed both whip and heel upon the starveling ribs of old Gunpowder, who dashed forward, snuffing and snorting, but came to a sudden stand just by the bridge with a suddenness which had nearly sent his rider sprawling over his head. Just at this moment a

plashy tramp at the side of the bridge caught the sensitive ear of Ichabod. In the dark shadow of the grove, on the margin of the brook, he beheld something huge, misshapen, black, and towering. It stirred not, but seemed gathered up in the gloom, like some gigantic monster ready to spring upon the traveler.

The hair of the affrighted pedagogue rose upon his head with terror. What was to be done? To turn and fly was too late. Summoning up, therefore, a show of courage, he demanded in stammering accents, "Who are you?" He received no reply. He repeated his demand in a still more agitated voice. Still there was no answer. Once more he cudgeled the sides of the inflexible Gunpowder, and, shutting his eyes, he broke forth with involuntary fervor into a psalm tune. Just then the shadowy object of alarm put itself in motion, and, with a scramble and a bound, stood at once in the middle of the road. Though the night was dark and dismal, yet the form of the unknown might now in some degree be ascertained. He appeared to be a horseman of large dimensions, and mounted on a black horse of powerful frame. He made no offer of molestation or sociability, but kept along on one side of the road.

Ichabod, who had no relish for this strange midnight companion, now quickened his steed in hopes of leaving him behind. The stranger quickened his horse to an equal pace. Ichabod pulled up, and fell into a walk thinking to lag behind. The other did the same. His heart began to sink within him. He endeavored to resume his psalm tune, but his parched tongue clove to the roof of his mouth and he could not utter a stave. There was something in the moody and dogged silence of his pertinacious companion that was mysterious and appalling. It was soon fearfully accounted for. On mounting a rising ground, which brought the figure of his fellow-traveler in relief against the sky, gigantic in height and muffled in a cloak, Ichabod was horror-struck on perceiving that he was headless! But his horror was still more increased on observing that the head that should have rested on the shoulders was carried before him on the pommel of his saddle. Ichabod's terror rose to desperation. He rained a shower of kicks and blows upon Gunpowder, hoping by a sudden move-

ment to give his companion the slip. But the specter started full jump with him. Away they dashed, through thick and thin, stones flying and sparks flashing at every bound.

An opening in the trees now cheered Ichabod with the hope that the church bridge was at hand. The wavering reflection of a single star in the bosom of the brook told him that he was not mistaken. "If I can but reach the bridge," thought Ichabod, "I shall be safe." Just then he heard the black steed puffing and blowing close behind him; he even fancied that he felt his hot breath. Another convulsive kick in the ribs, and old Gunpowder sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule in a flash of fire and brimstone. Just then he saw the goblin rising in his stirrups and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but too late. It encountered his cranium with a tremendous crash. He was tumbled headlong into the dust, and Gunpowder, the black steed, and the goblin rider passed by like a whirlwind.

From "Legend of Sleepy Hollow." — WASHINGTON IRVING.

Action in Narration. — Since narration treats of what happens or is done, there must always be action in a narrative, in order that one who listens may seem to see the incidents taking place before him. A story, to hold the attention and interest, must present in the telling the same activity that was present in the incidents related. Often the action of a narrative must move with great rapidity in order to be a truthful presentation of incidents that happened in quick succession, and in this case many words that express action will be used. Action in narration should not be allowed to lag; and when description and explanation must be given, they should be as brief as a clear presentation will allow, in order that the connection between the incidents may not be broken.

Notice how many words in the following short narrative express action, and how clearly each represents the action named:—

The Christmas Dinner

Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner of the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and, mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their time came to be served. At last the dishes were set on and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit looked all along the carving-knife, prepared to plunge it into the breast of the goose; but when she did and when the long-expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife and feebly cried, Hurrah!

From "Christmas at the Cratchits'." — CHARLES DICKENS.

Exercises in Oral Narration

1. Relate some incident in your experience which may be suggested by one of the following subjects:—

My Part in a Game of Football or Baseball.

My Experience in a Crowded Street-car.

My Christmas Shopping.

My Search for a Lost Ring.

Meeting a Friend on my Way to School.

Doing an Errand for Mother.

2. Select one of the following subjects and give a true or an imaginary account of the event, making the main incident prominent:—

Finding a Purse on the Street.

Learning to ride a Bicycle.

Breaking through the Ice while Skating.

A Foot Race.

Going Fishing.

A Day spent at a Farmhouse.

3. You may have been present at a flag raising at your school. Give an account of it. If such an event has not come within your experience, you may tell of an imaginary flag raising, relating the incidents and ceremonies which attended it.

4. You have doubtless seen many street parades. Give an account of one that particularly interested or impressed you.

5. Give an account of some great fire which you may have seen, giving special attention to the time order in relating the incidents which occurred.

6. Tell some story which you have read recently.

7. Briefly report some event of which you have read in the newspaper.

8. Give an account of the storming of Quebec, or of some other historical event of importance.

NOTE. — These subjects can be used for written composition exercises later on.

SECTION IV

Oral Description

I wonder if you have ever noticed how many places and persons you find it necessary to describe in the ordinary conversation of a day. An object in a shop window or upon the street may attract your attention, and you wish to tell your mother of it. She may not have seen it, and in order to explain what it is like you state the size, shape, color, form, and any peculiar features which it may possess. You may

meet a stranger and wish to tell some one of his appearance. You give his probable age, height, and the color of his eyes and hair, describe his figure, and mention any peculiarities of face or manner. In narrating incidents about persons or things it is often necessary to describe certain persons or objects in order to show their relation to the events, or to make the narration accurate and interesting.

Clearness. — Since descriptions enter so largely into our intercourse with others, it is important that we make them clear in order that the persons for whom the descriptions are given can form a mental picture of the person or thing described. Every one should cultivate the power to describe clearly and accurately, for one often finds it desirable and even necessary to give certain details in order to present a clear account of an occurrence; besides, a person who can describe with clearness, for the benefit and enjoyment of others, the interesting and beautiful things he has seen can give much pleasure to those who hear him.

Accuracy. — To be of value a description must represent persons and places just as they are. In order to present anything accurately, you must notice carefully the different parts and features of the place or thing to be described. If it is a building which you are to describe, you should note particularly the material of which it is made, its size, height, width, style of architecture, its doors, windows, ornamentation, and any other features of which you may wish to speak. A good way to test the accuracy of your powers of observation is, after looking at an object, to close your eyes and try to call up an exact picture of it. Cultivate the habit of seeing accurately the objects that come under your notice every day, and then when you wish to

describe anything you have seen, you will find no difficulty in recalling its appearance.

If you will notice descriptions in literature, you will find that the ones which give you most pleasure are the ones that picture most vividly the persons or places described. A description that gives an imperfect or an inaccurate picture of the thing described will not only be of little value, but by giving an erroneous idea it may be misleading.

Read the following description of a room in a Japanese home, and see whether, from the details given, you can form a mental picture of how it looked.

A JAPANESE ROOM

"The whole front of the room is composed of sliding windows which slide back during the day. The ceiling is of light wood crossed by bars of dark wood, with supporting posts of dark polished wood. The panels are of wrinkled sky-blue paper splashed with gold. At one end are two alcoves with floors of polished wood. In one hangs a wall picture, a painting of a blossoming branch of the cherry on white silk, — a perfect piece of art, which in itself fills the room with freshness and beauty. The artist who painted it paints nothing but cherry blossoms.

On the shelf in the other alcove is a very valuable cabinet with sliding doors, on which peonies are painted on a gold ground. A single spray of Azaleas in a pure white vase hanging on one of the polished posts, and a single iris, on another, are the only decorations. The mats are very fine and white, but the only furniture is a folding screen with some suggestions of landscape in India ink."

Describe some building or room with which you are familiar, making your description clear and accurate.

The Writer's Purpose. — If you will read several descriptions, you will find that they vary in character according to the purposes of the authors who wrote them. Sometimes

a writer may wish merely to present an accurate picture of the place or thing which he is describing, and then the main features will be given with equal clearness and emphasis, that the reader may receive a clear and definite idea of their appearance. In another case, an author may wish to present some particular characteristic of an object, a place, or a person; and then he will direct attention only to those features and conditions that emphasize this characteristic. For example, it may suit the purpose of a writer to present the bleakness and barrenness of a landscape, and then he will call attention only to those features that most strongly contribute to this characteristic; or the purpose may be to show the beauty of some place, and then only those features and conditions that suggest beauty will be presented. Thus you will find that every carefully written description has been given for some definite purpose; and in your descriptions, whether oral or written, you should have a distinct purpose and emphasize only those features that contribute to the characteristics you wish to present.

The following merely presents a clear and accurate picture of the glens in the mountains of North Carolina without bringing out any particular characteristic.

MOUNTAIN GLENS

One feature in these mountain ranges is the coves, or glens, scraped out of the sides of the ridges that inclose the valleys. Short, steep ribs rise from the brooks, and, running straight up, join the main ridge at right angles. Between these are the basin-shaped coves, down through the center of which trickle branches of pure, sweet water. The crests of these bisecting ridges and the main tops are usually covered with mountain pines, whilst the bosom of the coves, rich in the spoils of disintegrating feldspar and hornblende slates, is heavily covered with the noblest

forest trees. Poplars, beeches, hickories, many kinds of the oak, chestnut, buckeye, ash, maple, sour-wood, walnut, wild cherry, locust, wild cucumber, and many others flourish and attain great size. Close along the border of the same stream, and tracing its meanders, runs a narrow ribbon of silver spruces, lifting their dark, rich, conical tops through the paler canopy of their deciduous neighbors like spearmen in battle array.

From "In the Swanannoa Valley." — VANCE.

After reading this description, can you imagine how these glens look?

In the following description the writer wishes to portray for his readers the beauties which delighted him, and with this purpose in mind he calls particular attention to those features that contribute to the beauty of the place.

A VALLEY IN SWITZERLAND

We are in an arable country of the most perfect richness: the swathes of corn glowing and burning from field to field; the pretty hamlets all vivid with fruitful orchards and flowery gardens, and goodly with steep-roofed storehouses and barns; its well-kept, hard, park-like roads rising and falling from hillside to hillside, or disappearing among brown banks of moss and thickets of the wild raspberry and rose, or gleaming through lines of tall trees, half glade, half avenue, where the gate opens — or the gateless path turns trustfully aside, unhindered, into the garden of some statelier house, surrounded in rural pride with its golden hives, and carved granaries, and irregular domain of latticed and espaliered cottages, gladdening to look upon in their delicate homeliness — delicate, yet in some sort rude; not like our English homes — trim, laborious, formal, irreproachable in comfort; but with a peculiar carelessness and largeness in all their details, harmonizing with the outlawed loveliness of their country. . . . It is a generous land, bright with capricious plenty, and laughing from vale to vale in fitful fullness, kind and wild; nor this without some sterner element mingled in the heart of it. For along all

its ridge stand the dark masses of innumerable pines, taking no part in its gladness, asserting themselves forever as fixed shadows, not to be pierced or banished in the intensest sunlight; fallen flakes and fragments of the night, stayed in their solemn squares in the midst of all the rosy bendings of the orchard boughs and yellow effulgence of the harvest, and tracing themselves in black network and motionless fringes against the blanced blue of the horizon in its saintly clearness. And yet they do not seem to sadden the landscape, but seem to have been set there chiefly to show how bright everything else is round them; and all the clouds look of purer silver, and all the air seems filled with a whiter and more living sunshine, where they are pierced by the sable points of the pines; and all the pastures look of more glowing green where they run up against the purple trunks: and the sweet field footpaths skirt the edges of the forest for the sake of its shade, sloping up and down about the slippery roots, and losing themselves every now and then among the violets and ground ivy, and brown sheddings of the fibrous leaves; and at last plunging into some open aisle where the light through the distant stems shows that there is a chance of coming out again on the other side; and coming out indeed in a little while from the scented darkness into the dazzling air and marvelous landscape that stretches still farther and farther in new willfulness of grove and garden, until at last the craggy mountains of the Simmenthal rise out of it, sharp into the rolling of the summer clouds.

From "Modern Painters." — *RUSKIN*.

After reading this selection, reread it and mention the features which contribute to the beauty of the places described.

In the following the writer wishes to show the old, dingy appearance of the Custom Office, and so mentions only those features that contribute to its ancient and dilapidated look.

THE CUSTOM OFFICE

On the left as you enter the front door is a certain room or office, about fifteen feet square, and of a lofty height; with two of its arched windows commanding a view of the

aforesaid dilapidated wharf, and the third looking across a narrow lane, and along a portion of Derby Street. The room itself is cobwebbed and dingy with old paint; its floor is strewn with gray sand, in a fashion that has elsewhere fallen into long disuse; and it is easy to conclude, from the general slovenliness of the place, that this is a sanctuary into which womankind, with her tools of magic, the broom and mop, has very infrequent access. In the way of furniture, there is a stove with a voluminous funnel; an old pine desk, with a three-legged stool beside it; two or three wooden-bottom chairs, exceedingly decrepit and infirm; and — not to forget the library — on some shelves a score or two of volumes of the Acts of Congress, and a bulky Digest of the Revenue Laws. A tin pipe descends through the ceiling, and forms a means of vocal communication with other parts of the edifice.

From "The Scarlet Letter." — HAWTHORNE.

Exercises

1. Reread this description and make a list of the words that indicate the old neglected appearance of the room.
2. Describe some room of modern style and furnishing, enumerating the features that make it a direct contrast to the one described in the above paragraph.
3. Describe several objects with which you are familiar, selecting some special characteristic, such as plainness, beauty, age, or quietness, to be emphasized in the descriptions.
4. Describe some street in your town, or a piece of country road which you know well, making your description so accurate that the place can be recognized by any one who is familiar with it.
5. Describe some piece of country, a view in a park, or any bit of landscape with which you are familiar, your purpose being to present its features in such a way as to give an accurate description of it.

6. Describe some landscape, lake, river, or bit of seashore, which has a well-marked characteristic, such as beauty, ruggedness, or wildness, giving particular prominence to the features that contribute to this characteristic.

Description of a Person. — A person may be described by stating the character of his features, eyes, hair, complexion, form, manner of walking, and giving his height, and any peculiarity of speech or manner which he may possess; the purpose being to present simply an accurate picture of him without emphasizing any particular characteristic. In the following the purpose is merely to give a clear description of this person mentioned.

A COUNTRY MAID

Standing in the doorway was a tall slim girl, apparently about eighteen years old, whom the boy, who had offered to show us the way over the mountain, addressed as "Sister." Her dark brown hair was brushed back from her low broad forehead and confined in a loose coil at the back of her head. Her eyes were of a deep blue, her complexion clear, her mouth large but well formed, her lips were a cherry-red, and as she spoke she displayed two rows of pearly white teeth. She wore, in the fashion of this part of the country, a plain dress of dark blue cotton, and a checked gingham apron. In her hand she held a broad-brimmed coarse straw hat which she had evidently just taken off. — CAREY.

Consider whether you can form a mental picture of the girl's appearance from this description.

Compare the following description of General Grant with a portrait of him, and tell whether the description is accurate.

GENERAL GRANT

His hair and beard were brown, and both heavier than Sherman's; his features marked, but not prominent;

while his eyes, clear, but not penetrating nor piercing, seemed formed to resist rather than aid the interpretation of his thought, and never betrayed that it was sounding the depths of another nature than its own.

A heavy jaw; a sharply cut mouth, which had a singular power of expressing sweetness and strength combined, and at times became set with a rigidity like that of Fate itself; a broad, square brow that at first struck no one as imposing, but on being studied, indicated an unusual development both of intellect and will. His figure was compact and of medium height, but though well made he stooped slightly in the shoulders.

His manner, plain, placid, almost meek in great moments, disclosed to them who knew him well, immense, but still repressed, intensity. In utterance he was slow and sometimes embarrassed, but the words were well chosen, never leaving the remotest doubt of what he intended to convey, and now and then fluent and forcible, when the speaker became aroused. — ADAM BADEAU.

In the following the writer wishes to picture the beauty of the girl he describes. As you read the description, try to imagine her as he saw her.

BEATRICE ESMOND

Esmond had left a child, and found a woman; grown beyond the common height, and arrived at such a dazzling completeness of beauty that his eyes might well show surprise and delight at beholding her. In hers there was a brightness so lustrous and melting that I have seen a whole assembly follow her as if by an attraction irresistible. She was a brown beauty; that is, her eyes, hair, and eyebrows and eyelashes were dark, her hair curling with rich undulations and waving over her shoulders; but her complexion was as dazzling white as snow in sunshine, except her cheeks, which were a bright red, and her lips which were of a still deeper crimson. Her mouth and chin, they said, were too large and full; and so they might be for a goddess in marble, but not for a woman whose eyes were fire, whose

look was love, whose voice was the sweetest low song, whose shape was perfect symmetry, health, decision, activity, whose foot as it planted itself on the ground was firm but flexible, and whose motion, whether rapid or slow, was always perfect grace: agile as a nymph, lofty as a queen, — now melting, now imperious, now sarcastic, — there was no single movement of hers but was beautiful.

From "The History of Henry Esmond." — WILLIAM M. THACKERAY.

In the following the writer shows how Washington's personal appearance was in harmony with and indicative of his character. Mention points in his character and his appearance that were in harmony.

GEORGE WASHINGTON

Washington's personal appearance was in harmony with his character; it was a model of manly strength and beauty. He was about six feet two inches in height, and his person well proportioned, in the earlier part of his life rather spare, and never too stout for active and graceful movement. The complexion inclined to the florid; the eyes were blue and remarkably far apart, a profusion of brown hair was drawn back from the forehead, highly powdered according to the custom of the day, and gathered in a bag behind. He was scrupulously neat in his dress, and while in camp, though he habitually left his tent at sunrise, he was always dressed for the day. His strength of arm and his skill and grace as a horseman have already been mentioned. His power of endurance was great and there were occasions, as the retreat from long Island and the battle of Princeton, when he was scarcely out of his saddle for two days.

Punctilious in the observances of society as practiced in his day, he was accustomed, down to the period of his inauguration as President, at the balls given in his honor, to take part in the minuet or country dance. His diary uniformly records, sometimes with amusing exactness, the precise number of ladies present at the assemblies at which he was received on his tour through the Union. His

general manner in large societies, though eminently courteous, was marked by a military reserve. In smaller companies he was easy and affable, but not talkative. He was frequently cheered into gayety, at the fireside, by the contagious merriment of the young and happy, but often relapsed into a thoughtful mood, moving his lips but making no audible sound.

No one ever denied to Washington the possession of physical and moral courage; no one ever accused him of missing an opportunity to strike a bold blow; no one has pointed out a want of vigor in the moment of action, or of forethought in the plans of his campaigns; in short, no one has alleged a fact, from which it can be made even probable that Napoleon or Cæsar, working with his means and on the field of action, could have wrought out greater or better results than he did, or that, if he had been placed on a field of action and with a command of means like theirs, he would have shown himself unequal to the position.

In the possession of that mysterious quality of character, manifest in a long life of unambitious service, which, called by whatever name, inspires the confidence, commands the respect, and wins the affections of contemporaries, and grows upon the admiration of successive generations, forming a standard to which the merit of other men is referred, and a living proof that true patriotism is not a delusion, nor virtue an empty name, no one of the sons of men has equaled George Washington. — EDWARD EVERETT.

Look at a picture of Washington and see whether you can discover a resemblance to any points mentioned in this description. Does his appearance suggest any of the characteristics mentioned?

The point of the following description is to show the youthful vigor and activity of the old inspector.

THE OLD INSPECTOR

The Inspector, when I first knew him, was a man of four-score years, or thereabouts, and certainly one of the most wonderful specimens of wintergreen that you would be

likely to discover in a lifetime's search. With his florid cheek, his compact figure, smartly arrayed in a bright-buttoned blue coat, his brisk and vigorous step, and his hale and hearty aspect, altogether he seemed not young indeed, but a new contrivance of Mother Nature in the shape of a man whom age and infirmity had no business to touch.

His voice and laugh, which perpetually reëchoed through the Custom House, had nothing of the tremulous quaver and cackle of an old man's utterance; they came strutting out of his lungs like the crow of a cock, or the blast of a clarion. Looking at him merely as an animal, — and there was little else to look at, — he was a most satisfactory object, from the thorough healthfulness and wholesomeness of his system, and his capacity, at that extreme age, to enjoy all, or nearly all the delights, he had ever aimed at or conceived of. The careless security of his life in the Custom House, on a regular income, and with but slight and infrequent apprehension of removal, had no doubt contributed to make time pass lightly over him. The original and more potent causes, however, lay in the rare perfection of his animal nature, the moderate proportion of intellect, and the very trifling admixture of moral and spiritual ingredients; these latter qualities, indeed, being in barely enough measure to keep the old gentleman from walking on all-fours. He possessed no power of thought, no depth of feeling, no troublesome sensibilities; nothing, in short, but a few commonplace instincts, which, aided by the cheerful temper that grew inevitably out of his physical well-being, did duty very respectably, and, to general acceptance, in lieu of a heart.

From "The Scarlet Letter." — NATHANIEL HAWTHORNE.

Exercises

1. Describe some one whom you know, making your description so clear and accurate that the person described can be recognized by your classmates.
2. Describe a little child, picturing her beauty of face and sweetness of manner.

3. Describe some one of your acquaintance as he appeared at the close of an exciting game of ball.

4. Describe some historical character who was possessed of physical strength and manly vigor, making the portrayal of these characteristics the point of your description.

5. Select the portrait of some well-known person from which to write a description. Study the features carefully, noting any characteristics that seem to distinguish this face from others, and mention them in your description. If the character is indicated in the face, speak of this.

6. As you listen to the descriptions of historical or other well-known characters given in class, write the names of those whom you recognize.

CHAPTER II

WRITTEN COMPOSITION

SECTION V

Established Customs in Composition

As has already been said, the ability to use one's language correctly and effectively is an accomplishment for which every one should strive. In order to express one's self with ease and readiness, one must not only have something to say, and understand the laws that govern the use of language; but one must also have much practice in expressing thought in written language. Since the purpose of all composition, whether spoken or written, is the expression of thought so that it may be understood by others, it is important that the language be presented in a form that can be most readily understood. In the case of written composition it is of first importance that it be written so that it can be easily read. If a person's writing is illegible, his spelling poor, and he disregards the proper use of capitals and marks of punctuation, the quality of his composition will be poor; if indeed it be not altogether unintelligible because of his disregard of the laws that govern written language.

Certain customs have become established, and these govern the form to be used in all written language.

Capital Letters.— You have already learned the uses of capital letters, but as usage is still far from uniform in many

cases, and changes are continually being made, it may be well to note a few of the uses in which custom varies.

With regard to such words as *river*, *mountain*, and the names of other natural divisions, when used with proper nouns, usage varies. Some authorities write these words with capitals, while others prefer to write them with small letters except when they are used before the name and thus form a part of it. The tendency is toward simplicity, and hence the latter custom is growing in favor. We now most frequently see *Grand street*, *Lincoln school*, *Mississippi river*, *Rocky mountains*, *strait of Doyer*; but *Lake Michigan*, *Mount Washington*, *Cape Cod*. *State* is written with a small letter except in the case of *New York State*, where *state* has the effect of being a part of the name. Similarly we would write *king of England*, *queen of Holland*, *prince of Sweden*, but *Emperor of Germany*, *Prince of Wales*, *President of the United States*, *King Edward*.

When a name consists of more than one word it is the custom to begin only the most important words in the name with capitals,—the *New York Central railway*, the *Boston store*, *St. Mary's hospital*.

Punctuation. — Marks of punctuation, by indicating how words are related to one another, are useful in helping one to get a writer's meaning readily. By showing what words are grouped together, and how the groups are separated, these marks enable us to see at a glance how the writer arranged his ideas, and what meaning he wished to give.

Read the following paragraph without punctuation, then with it; and consider how much the marks of punctuation aid you in discovering the relation between the words, and in understanding the writer's meaning.

sir walter scott was a man full of the milk of human kindness give me an honest laugher he used to say and he himself laughed a hearty laugh he had a kind word for everybody and his kindness acted like a contagion dispelling the reserve and awe which his great name was calculated to inspire he will come here said the keeper of the ruins of melrose abbey to washington irving he will come here sometimes with great folks in his company and the first that I know of it is hearing his voice calling out johnny johnny bower and when I go out i am sure to be greeted with a joke or a pleasant word he will stand and laugh with me just like an auld wife and to think that of a man that has such an awful knowledge of history.

Sir Walter Scott was a man full of the milk of human kindness. "Give me an honest laugher," he used to say; and for himself he laughed the heart's laugh. He had a kind word for everybody, and his kindness acted like a contagion, dispelling the awe and reserve which his great name was calculated to inspire. "He'll come here," said the keeper of Melrose Abbey to Washington Irving, — "he'll come here sometimes with great folks in his company, and the first I know of it is hearing his voice calling out, 'Johnny! Johnny Bower!' And when I go out I am sure to be greeted with a joke or a pleasant word. He'll stand and laugh with me just like an auld wife; and to think that of a man that has such an awful knowledge of history!"

Purpose of Punctuation. — Punctuation is not the difficult thing that most young writers are inclined to think. It really becomes a very simple matter if one will only keep in mind the purpose for which the marks are used. By remembering that the marks show how the ideas and thoughts for which the words stand are related, one will soon learn to use with readiness the marks as established by custom. By knowing that a period is used to separate complete thoughts, a writer can easily indicate a group of words that express a complete thought; and by considering the various relations of the words within a sentence group and

the marks that are used to indicate these relations, he can show how these words are related in thought.

NOTE. — An occasional test or exercise in punctuation should be given, the teacher reading a paragraph for the pupils to punctuate. Rules for punctuation are given for reference in the Appendix.

Abbreviations and Contractions. — Only those abbreviations and contractions should be used which are sanctioned by good usage, and these always under certain conditions. For example, when the title appears before the name it would be correct to write Gen. Scott, Dr. Smith, Prof. Moody, though they are pronounced in full; but when they are used without the names they should be written in full, as "The General ordered a halt," "The doctors held a consultation." Certain abbreviated forms are invariably used, among which are B.C., Before Christ; A.M., Ante meridiem, before noon; P.M., Post meridiem, afternoon; Messrs., Messieurs, gentlemen; and some others.

Many abbreviated forms that do not have the sanction of good usage are often heard in conversation, and are used in newspapers. *Gym* for gymnasium, *exam* for examination, *comp* for complimentary, *ad* for advertisement, are examples of these.

Many contracted forms, such as can't, aren't, didn't, he'll, they'll, wouldn't, are used in conversation, and may be also used in written composition when conversation is quoted, but in other cases it is better to write the words in full.

Composition Form. — In all written composition it is important that the writing should be placed upon the page plainly and neatly, and in such form as will enable the reader to get the writer's meaning readily and conveniently. Certain customs in writing have been so generally adopted as to

become thoroughly established, and should be observed by all who write. The following directions should be observed by pupils when writing their compositions and themes.

1. Use plain white paper of a uniform size (eight by ten inches is a convenient size).

2. Write only on one side of the paper.

3. Use a good black ink.

4. Leave a margin of an inch at the left-hand side of each page.

5. Write the title about an inch and a half from the top of the page, and arranged so that it will stand in the middle of the page.

6. Begin each important word in the title with a capital letter. Usually only nouns, pronouns, and adjectives are written with capitals; but when verbs and adverbs are particularly prominent in a title, they should also begin with capitals.

7. Leave a line below the title blank before beginning to write the composition.

8. Begin the first line of the writing an inch to the right of the margin (4). Each of the divisions or paragraphs should be indented one inch. In writing conversation, what is said by each person together with the writer's comment is treated as a paragraph, and the first line is indented.

9. Leave the sheets of paper flat, or, if desired, fold once lengthwise.

The Use of Language. — We write for the purpose of imparting information and telling our thoughts to others; and it is therefore necessary that we express ourselves clearly, that those for whose benefit we write may understand our meaning. This is even more important in the case of written than of spoken language, for while in speaking we have

the help of facial expressions, gestures, and the inflections of the voice, when writing we must express ourselves so clearly as to be understood without these aids. It is often necessary to select with great care from the words at command the ones that will best express our thoughts, and then to arrange them so as to secure the desired result. As you have more practice in forming sentences and using language, you will be able to use words more effectively in the expression of thought. For the present, when writing, keep clearly in mind what you wish to say, the thought which you wish to convey, and then select and arrange your words so as to most clearly express it. A careful observance of the established customs is also necessary for the clear presentation of thought in writing. A careful reading and study of the writings of authors who express themselves clearly and accurately, by showing you how words may be used for the expression of thought and familiarizing you with the customs observed, will help you to use language effectively.

NOTE. — Excellent examples of narration and description will be found in the works of standard authors which pupils read. Examples of these should be selected and discussed in the class for an understanding of their qualities and distinctive features.

The works of Cooper, Hawthorne, Irving, Dickens, Scott, Kipling, Stevenson, Eliot, Kingsley; the poets, Longfellow, Lowell, Whittier, Tennyson, Wordsworth, and other writers to be found in the school and home libraries will furnish abundant material and should be freely used.

SECTION VI

Selections for Study

The selections given on the following pages will show you how writers of experience select and use words which will most clearly present to their readers the events which they narrate, and the scenes and persons which they wish to describe.

THE TEMPEST

For hours I lay there, listening to the wind and water; imagining, now, that I heard shrieks out at sea; now, that I distinctly heard the firing of signal guns; and now, the fall of houses in the town. I got up several times, and looked out; but could see nothing, except the reflection in the window panes of the faint candle I had left burning, and of my own haggard face looking in at me from the black void.

At length, my restlessness attained to such a pitch, that I hurried on my clothes, and went downstairs. In the large kitchen, where I dimly saw bacon and rows of onions hanging from the beams, the watchers were clustered together, in various attitudes, about a table, purposely moved away from the great chimney, and brought near the door. A pretty girl, who had her ears stopped with her apron, and her eyes upon the door, screamed when I appeared, supposing me to be a spirit; but the others had more presence of mind, and were glad of an addition to their company. One man, referring to the topic they had been discussing, asked me whether I thought the souls of the collier-crews who had gone down were out in the storm?

I remained there, I dare say, two hours. Once, I opened the yard gate, and looked into the empty street. The sand, the seaweed, and the flakes of foam were driving by; and I was obliged to call for assistance before I could shut the gate again, and make it fast against the wind.

There was dark and gloom in my solitary chamber, when I at length returned to it; but I was tired now, and, getting into bed again, — fell off a tower and down a precipice — into the depths of sleep. I have an impression that for a long time, though I dreamed of being elsewhere and in a variety of scenes, it was always blowing in my dream. At length, I lost that feeble hold upon reality, and was engaged with two dear friends, but who they were I don't know, at the siege of some town in a roar of cannonading.

The thunder of the cannon was so loud and incessant, that I could not hear something I much desired to hear, until I made a great exertion and awoke. It was broad

day — eight or nine o'clock; the storm raging, in lieu of the batteries; and some one knocking and calling at my door.

"What is the matter?" I cried.

"A wreck! Close by!"

I sprang out of bed, and asked what wreck.

"A schooner, from Spain or Portugal, laden with fruit and wine. Make haste, sir, if you want to see her! It's thought down on the beach she'll go to pieces every moment!"

The excited voice went clamoring along the staircase; and I wrapped myself in my clothes as quickly as I could, and ran into the street.

Numbers of people were there before me, all running in one direction, to the beach. I ran the same way, outstripping a good many, and soon came facing the wild sea.

The wind might by this time have lulled a little, though not more sensibly than if the cannonading I had dreamed of had been diminished by the silencing of half a dozen guns out of hundreds. But, the sea, having upon it the additional agitation of the whole night, was infinitely more terrific than when I had seen it last. Every appearance it had then presented bore the expression of being *swelled*; and the heights to which the breakers rose, and, looking over one another, bore one another down, and rolled in, in interminable hosts, was most appalling.

In the difficulty of hearing anything but wind and waves, and in the crowd, and the unspeakable confusion, and my first breathless efforts to stand against the weather, I was so confused that I looked out to sea for the wreck, and saw nothing but the foaming heads of the great waves. A half-dressed boatman, standing next me, pointed with his bare arm (a tatoo'd arrow upon it, pointing in the same direction) to the left. Then, O great Heaven, I saw it, close in upon us!

One mast was broken short off, six or eight feet from the deck, and lay over the side, entangled in a maze of sail and rigging; and all that ruin, as the ship rolled and beat — which she did without a moment's pause, and with a violence quite inconceivable — beat the side as if it would stave it in. Some efforts were then being made, to cut this portion of the wreck away; for, as the ship, which was

broadside on, turned towards us in her rolling, I plainly descried her people at work with axes, especially one active figure with long curling hair, conspicuous among the rest. But, a great cry, which was audible even above the wind and water, rose from the shore at this moment; the sea, sweeping over the rolling wreck, made a clean breach, and carried men, spars, casks, planks, bulwarks, and heaps of such toys into the boiling surge.

From "*David Copperfield*." — DICKENS.

HOW I KILLED A BEAR¹

So many conflicting accounts have appeared about my casual encounter with an Adirondack bear last summer, that in justice to the public, to myself, and to the bear, it is necessary to make a plain statement of the facts. Besides it is so seldom I have occasion to kill a bear, that the celebration of the exploit may be excused.

The encounter was unpremeditated on both sides. I was not hunting for a bear, and I have no reason to suppose that a bear was looking for me. The fact is, we were both out blackberrying, and met by chance, — the usual way. There is among the Adirondack visitors always a great deal of conversation about bears, — a general expression of the wish to see one in the woods, and much speculation as to how a person would act if he or she chanced to meet one. But bears are scarce and timid, and appear only to a favored few.

It was a warm day in August, just the sort of day when an adventure of any kind seemed impossible. But it occurred to the housekeepers at our cottage — there were four of them — to send me to the clearing, on the mountain back of the house, to pick blackberries. It was rather a series of small clearings, running up into the forest, much overgrown with bushes and briers, and not unromantic. Cows pastured there, penetrating through the leafy passages from one opening to another, and browsing among the bushes. I was kindly furnished with a six-quart pail, and told not to be gone long.

Not from any predatory instinct, but to save appearances, I took a gun. It adds to the manly aspect of a person with a tin pail if he also carries a gun. It was possible I

¹ From "*In the Wilderness*," by Charles Dudley Warner (*Riverside Literature Series*, No. 37), by permission of Houghton, Mifflin & Co., Publishers.

might start up a partridge; though how I was to hit him, if he started up instead of standing still, puzzled me. Many people use a shot-gun for partridges. I prefer a rifle; it makes a clean job of death, and does not prematurely stuff the bird with globules of lead. . . . Needless to say that at that time I was no sportsman. Years ago I killed a robin under the most humiliating circumstances. The bird was in a low cherry tree. I loaded a big shot-gun pretty full, crept up under the tree, rested the gun on the fence, with the muzzle not more than ten feet from the bird, shut both eyes, and pulled the trigger. When I got up to see what had happened, the robin was scattered about under the tree in more than a thousand pieces, no one of which was big enough to enable a naturalist to decide from it to what species it belonged. This disgusted me with the life of a sportsman. I mention this incident to show that, although I went blackberrying armed, there was not much inequality between me and the bear.

When I had climbed the hill, I set up my rifle against a tree and began picking berries, lured on from bush to bush by the black gleam of fruit; penetrating farther and farther through leaf-shaded cow-paths flecked with sunlight, into clearing after clearing. I could hear on all sides the tinkle of bells, the cracking of sticks, and the stamping of cattle that were taking refuge in the thicket from the flies. Occasionally, as I broke through a covert, I encountered a meek cow, who stared at me stupidly for a second, and then shambled off into the brush. I became accustomed to this dumb society, and picked on in silence, attributing all the wood noises to the cattle, thinking nothing of any real bear. In point of fact, however, I was thinking all the time of a nice romantic bear, and, as I picked, was composing a story about a generous she-bear who had lost her cub, and who seized a small girl in this very wood, carried her off tenderly to a cave, and brought her up on bear's milk and honey. . . .

I was in the midst of this tale, when I happened to look some rods away to the other edge of the clearing, and there was a bear! He was standing on his hind legs, and doing just what I was doing, — picking blackberries. With one paw he bent down the bush, while with the other he

clawed the berries into his mouth, — green ones and all. To say that I was astonished is inside the mark. I suddenly discovered that I didn't want to see a bear, after all. At about the same moment the bear saw me, stopped eating berries, and regarded me with a glad surprise. It is all very well to imagine what you would do under such circumstances. Probably you wouldn't do it; I didn't. The bear dropped down on his forefeet, and came slowly towards me. Climbing a tree was of no use, with so good a climber in the rear. If I started to run, I had no doubt the bear would give chase; and although a bear cannot run down hill as fast as he can run up hill, yet I felt that he could get over the rough, brush-tangled ground faster than I could.

The bear was approaching. It suddenly occurred to me how I could divert his mind until I could fall back upon my military base. My pail was nearly full of excellent berries, — much better than the bear could pick himself. I put the pail on the ground, and slowly backed away from it, keeping my eye, as beast-tamers do, on the bear. The ruse succeeded.

The bear came up to the berries and stopped. Not accustomed to eat out of a pail, he tipped it over, and nosed about in the fruit, "gorming" (if there is such a word) it down, mixed with leaves and dirt like a pig. The bear is a worse feeder than the pig. Whenever he disturbs a maple-sugar camp in the spring, he always upsets the buckets of sirup, and tramples round in the sticky sweets, wasting more than he eats. The bear's manners are thoroughly disagreeable.

As soon as my enemy's head was down, I started and ran. Somewhat out of breath, and shaky, I reached my faithful rifle. It was not a moment too soon. I heard the bear crashing through the brush after me. Enraged at my duplicity, he was now coming on with blood in his eye. I felt that the time of one of us was probably short. The rapidity of thought at such moments of peril is well known. I thought an octave volume, had it illustrated and published, sold fifty thousand copies, and went to Europe on the proceeds, while that bear was loping across the clearing. As I was cocking the gun, I made a hasty

and unsatisfactory review of my whole life. I noted that, even in such a compulsory review, it is almost impossible to think of any good thing you have done. The sins come out uncommonly strong. I recollected a newspaper subscription I had delayed paying years and years ago, until both editor and newspaper were dead, and which now never could be paid to all eternity.

The bear was coming on.

I tried to remember what I had read about encounters with bears. I couldn't recall an instance in which a man had run away from a bear in the woods and escaped, although I recalled plenty where the bear had run from the man and got off. I tried to think what is the best way to kill a bear with a gun, when you are not near enough to club him with the stock. My first thought was to fire at his head; to plant the ball between his eyes; but this is a dangerous experiment. The bear's brain is very small; and unless you hit that, the bear does not mind a bullet in the head; that is, not at the time. I remembered that the instant death of the bear would follow a bullet planted just back of his fore leg, and sent into his heart. This spot is also difficult to reach, unless the bear stands off, side towards you, like a target. I finally determined to fire at him generally.

The bear was coming on; he had, in fact, come on. I judged he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned, and ran like a deer. I did not hear the bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind legs, but no other motion. Still he might be shamming: bears often sham. To make sure, I approached, and put a ball into his head. He didn't mind it now: he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear.—CHARLES DUDLEY WARNER.

Exercises

1. Read "The Tempest," page 40, and observe that the writer, by the method he employs in the narration and the words he uses, presents the scene so vividly that his readers can almost fancy that they were with him and shared his experiences. Consider how much his frequent reference to the influence which the storm had upon himself adds to the thrilling effect.

2. What is the main incident in this narrative? Does the writer make all other incidents and details subordinate to it?

3. Why do you think the writer dwells so long upon the happenings of the night instead of giving the account of the shipwreck at once?

4. If the mention of the terrified and superstitious servants gathered in the kitchen of the inn had been omitted, would it have affected the story?

5. Select from the items and details given those which help you to picture the severity of the storm.

6. Perhaps the reading of this narrative has recalled to your mind some storm which caused much damage in your town or neighborhood. Write an account of it, making your narrative as vivid as you can.

7. Mr. Warner's account of killing the bear, page 42, presents a lively narration with the point of the story well defined. Notice how, by a skillful use of words that express action, he passes rapidly from one situation to another, thus holding the interest of the reader.

8. Name the main incident and explain the author's method of giving it particular prominence.

9. Consider how much the comments which the writer

makes at intervals in the course of the story add to the humor of his account of the adventure. Tell the story in your own words, omitting the mention of everything that adds to the humorous feature of it, and consider the effect.

10. You may have had some stirring adventure or some narrow escape. Relate it, making your account as realistic as possible.

NOTE. — The teacher will use her own judgment in the use of these exercises, selecting from and adding to them for the composition exercises to be written once or twice a week by each pupil.

The themes which the pupils write should be preserved to be re-examined and criticised from time to time as the pupil's knowledge of the principles that govern the expression of thought increases. Often it will be found desirable to rewrite them, to correct any mistakes which may have been made in the first writing, and to improve the language used.

The teacher may find it desirable at this point to ask pupils to relate orally some adventures and experiences of their own, making realism, humor, or some other point the purpose to be attained.

SECTION VII

Letter Writing

Letter writing is the form of written composition which one uses most, and it is therefore important that the customs which govern the arrangement of the parts of a letter should be learned and observed. The position and the form in which the heading is written, the position and the form of the salutation, and the proper form for the formal closing are points that should receive careful attention.

Heading of a Letter. — The heading of a letter includes the address of the person writing and the date of writing. The importance of writing one's address is apparent when we consider that if it is omitted or is written illegibly, the person to whom the letter is written may not know where to direct his reply. It does not seem possible that

any person could be so careless as to neglect to give his address when he expects a reply, yet it is a fact that even business letters often lack the full address of the writer. The date is sometimes of equal importance and should never be omitted.

The Salutation. — The form of the salutation will depend upon the nature of the letter being written. If it is a letter to a friend, an informal salutation such as, "Dear Henry," "Dear Friend Mary," "Dear Cousin," is used. If the letter is a formal or business communication, a more formal salutation is used. "Dear Sir," "Dear Madam," "My dear Sir," "Gentlemen," are appropriate salutations for formal or business letters.

The Closing. — The conclusion or the term of respect at the close of a letter depends upon the relation of the writer and the person to whom he is writing. If they are friends or acquaintances, "Yours sincerely," "Yours affectionately," "Your loving friend," or some similar phrase will be appropriate. For the conclusion of a formal letter the phrases, "Yours truly," "Yours cordially," "Yours respectfully," may be used. The closing "Yours respectfully" is now seldom used except in communications of a very formal character, such as public letters and documents requiring signature.

Address. — The address on the envelope should be plainly written. Many letters go astray because persons who address them are not careful to write the addresses plainly. It is usually best to write the names of states in full, as the abbreviations for some of the states are sometimes confused with each other. Punctuation marks are not used with the address on the envelope except with abbreviations, which are always followed by periods.

Exercises

Using the following items write headings, salutations, closings, and signatures, arranging and punctuating according to the instructions given. Address an envelope for each.

1. Harry Simpson of 23 State Street, Chicago, Illinois, writes to his mother, Mrs. William H. Simpson of Madison, Wisconsin.

2. Margaret Ames of 324 Massachusetts Avenue, Washington, D.C., writes to her friend, Florence Wells of 1045 Hennepin Avenue, Minneapolis, Minnesota.

3. Mrs. Mary S. Ferguson of 36 Chestnut Street, Asheville, North Carolina, writes to Messrs. Harper and Brothers, Franklin Square, New York City.

4. Arthur Thomson of 126 West 23d Street, New York City, writes to Prof. Henry F. Wilson of Princeton, New Jersey, upon business.

Friendly Letters. — The friendly letter is written for the purpose of giving information and pleasure to the person to whom it is written. It is important, then, that the person writing should express himself so that the person to whom he writes may from the perusal of the letter gain the information and derive the pleasure intended. As you write of the incidents of everyday life and of the people whom you meet, the suggestions already made for relating occurrences and describing persons and places should be followed.

Business Letters. — The business letter is written for the purpose of stating or inquiring after something, or to give instructions regarding some matter of business. The necessity for clearness and accuracy is evident, as inconvenience, annoyance, delay, and even serious loss may

result from carelessness and inaccuracy in writing upon a matter of business. A business letter as a rule should be brief, stating clearly and definitely the matter upon which it is written and nothing more. Special care should be taken that the name and address of the person to whom it is written, as well as those of the writer, should be written plainly and correctly.

Exercises

1. Write a letter to a former schoolmate who is now living in another city, telling him of any event or incident in your school life which you think will interest him. Ask him about the school he is attending and add anything which you think you would say in such a letter.

2. Write to a brother or sister in college, giving such information about what is happening at home as you think will be of interest.

3. Write to a cousin or other relative who lives in California or some other distant state, telling of the climate in your part of the country, the leading industry in your city or county, the games and amusements in which you indulge; or give any information which you think might be of interest to a person who has never been in your city or state.

4. Write a letter to your state or city superintendent, giving a description of your schoolhouse, observing the following points: the location of the building, its size, the material of which it is made, the style of architecture, the number of rooms, the decoration and furnishing of the building. Put what you write upon each point into a separate paragraph.

5. Write to a friend and give a full and accurate account of a game of football you have seen or taken part in.

6. Write to your teacher describing the place in the country where you spent your summer vacation.

7. Imagining that you are away from home at school or on a visit, write to your mother describing one or more of the persons whom you have met.

8. Write a letter to the Century Company, Union Square, New York City, ordering the *St. Nicholas* magazine the subscription price of which is \$3.00. State how the amount is inclosed.

9. Write to some newspaper of which you are a subscriber, and give instructions for having your address changed from your former to your present residence.

10. Write to The Macmillan Company, ordering ten copies of some book which they publish. State the manner in which you inclose the money for the books, and give directions as to how the books are to be sent.

11. Write to the secretary of some college asking for information regarding the requirements for admission.

12. Write to a jewelry firm asking them to submit designs for a class pin. Explain definitely the character and general style of pin you desire.

13. Write to the same firm upon receipt of the designs, inclosing the one that pleases you most, and give an order for pins to be made after this design. Make any suggestions regarding slight changes you wish to have made in the design, and give definite instructions regarding the material (gold or silver) and the color of the enamel to be used in making the pins.

14. Write an application for a position of which you have read in a daily newspaper, stating fully your qualifications for filling the position.

Address an envelope for each of your letters.

CHAPTER III

FORMS OF DISCOURSE

SECTION VIII

The Forms of Discourse Distinguished

FROM your reading you have already discovered that literature is written in different forms. Sometimes a writer may wish to relate some incident which has happened; and then his writing takes the form of narration. He may desire to tell how something looks; and then his writing takes the form of description. Often he finds it necessary to explain an idea, or to define a term which he uses; and then his writing takes the form of explanation or exposition, as it is commonly called. When a writer holds certain opinions or beliefs which others do not, and wishes to prove that his opinions are the right ones, he will state his reasons and furnish his proofs; and then his writing takes the form of argument. If he goes a step farther and endeavors to induce others to think as he does, he not only tries to convince them that he is right in what he believes, but attempts to persuade them to think as he does; and then his writing takes the form of persuasion. Thus we find that there are in all **five forms of discourse**, and the names applied to them are: **narration, description, exposition** (explanation), **argument**, and **persuasion**.

All of these forms are in common use in everyday conversation as well as in writing, so that you can easily distinguish them if you will watch your own conversation or that

of other persons. You will discover that you not only relate incidents and describe many persons and objects about which you speak; but that you also find it necessary to explain many things in order to make yourself understood; that you frequently desire to prove that the beliefs which you hold and the positions which you take on certain questions are the right ones; and perhaps you also try to persuade others to your way of thinking. Thus you introduce exposition, argument, and persuasion into your conversation.

Do not conclude from this that one form is always kept separate and distinct from the others; for the different forms mingle in the same conversation or writing as the person speaking or writing may wish to describe a thing, narrate an incident, explain something, or argue a question.

Narration usually contains much description, explanation enters into description, and explanation also forms an important part of argument and persuasion. Although it is not necessary to separate and classify these forms as you read, it is convenient to understand the distinctions which are made in literary discourse; and it is important that you should know something regarding the characteristics of each, that you may use them as occasion requires with the best effect.

SECTION IX

Narration

The most common form of discourse, because the most simple and perhaps the most pleasing, is narration. It deals with both reality and fiction, and hence includes not only the narration of real events and the lives of real persons, as in history and biography; but it embraces the whole

body of fiction commonly known as stories and novels.

Notwithstanding the wide range of subjects with which narration deals and the liberty which it allows in the realm of fiction, all narration must be true in the sense that it reflects life and human nature. By this is meant that it must relate real or probable incidents, present real or probable persons, and so reflect actual conditions and common experience that it will have the appearance of reality and present truth in its broadest sense. Thus, *Æsop's* fables utter truths as old as themselves, and hence are as true to-day as when first written. Great writers of fiction have created their characters and events from their knowledge of life and human nature, and, as a result, they have presented people and incidents so real that we seem to see and know them; for they often appear even more real to us than the living persons and actual events about which we read. What boy when first he lived with Robinson Crusoe on his island ever troubled himself about the facts, or enjoyed the story less because it was not given in his school history; and what person who has made the acquaintance of the people whom Dickens has created, finds them less real than those whom one meets every day? The purpose of narration is to instruct or entertain, and the story of the imagination, if it is true in this broader sense, can do either, quite as well as the story of fact.

Plan of Narration. — Since all narration to be of value must be written with a definite purpose, it is necessary to follow a well-defined plan in order to realize this purpose. If the purpose be to instruct, then the narration must be given in such a way as to present the facts plainly, that the reader may derive the benefit intended from the reading.

If the purpose be to entertain, it must be told in such a way as to hold the attention and delight the sense of the reader. It will be seen, then, how important it is that the writer should decide upon a definite plan for the arrangement of his materials and carefully follow this plan. The most common plan is that which follows the sequence of time, relating incidents in the order in which they happen ; and in this case there may be no plot. This is a very natural order to use in simple narration because incidents are usually related to each other in the order in which they take place, one growing out of and following another. Sometimes a narrative is concerned more with character than with events, and then cause and effect are the essential elements to be considered in the arrangement of the materials. These elements may form a single series, making the plot very simple ; or there may be several series developed in the same narrative. In this case the plot becomes more complicated, and the writer must exercise care in the arrangement of the parts of the story so as to hold the interest of the reader until the final outcome.

Beginning and End. — Just how a story should begin is a question that young writers, and older ones as well, must often consider ; for unless the beginning is such as to awaken the interest of the reader he may not care to read the story at all. There must be in the beginning sentences a promise of something “worth while” to follow, or the story will never find readers. On the other hand, the opening of the narrative should not tell the whole story by giving the main incident or naming the point or purpose of it, or there will be nothing further for which to read. There should be in the beginning of a story just enough suggestion of the main purpose without actually telling it, to arouse the

reader's interest and make him desire to find out what it is. For this reason it is best to avoid long descriptions and explanations in the opening paragraphs. Begin at once, if possible, with the story itself, and distribute the necessary descriptions and explanations through the narrative where needed. The majority of readers do not wish to be kept from the story while the writer is telling them all about the actors, the places where they live, and the conditions by which they are surrounded. These are all right in the proper time and place, but first of all the reader wants to know what the actors in the story do, or what happens to them.

The main incident or culminating point of the story is reserved for the last, and furnishes the conclusion or end of the narrative. After this is given the writer should stop, and not add minor details and incidents which can be of little interest to the reader after the main incident has been given. The "Legend of Sleepy Hollow" furnishes an example of a well-told narrative in which the author has skillfully arranged his material, concluding with the main incident, the midnight ride and fright, of the superstitious schoolmaster.

Movement. — It is important that the narrative possess that degree of movement which the nature of the story requires. In some it will be rapid, in others slow; but in every case the movement should be rapid enough to hold the attention of the reader; for nothing in narration is more tiresome than a story that drags slowly from one incident to another. The oft-repeated question of children when listening to a story, "what happened next?" shows how closely the thought of a listener follows the narrative, and how anxious he is to get from one incident to another without needless delay. It is not enough that incidents

should be told in the proper time order. They must not be strung together loosely; but rather they must form a closely linked chain of incidents which will hold the narrative together from the beginning to the end.

Exercises in Narration

NOTE. — The following exercises are suggestive for a study of narration. It is expected that the teacher will add many others to these, using the literary material available as a basis for the study. The selections suggested in the course in reading and study of literature will also furnish material.

The teacher should not expect too much of pupils, nor try to cover too much ground. She should have a few distinct purposes in view, and strive for the realization of these, leaving the more critical study to some future time. The main purposes of the study should be (1) to stimulate an interest in reading; (2) to cultivate the ability to read for an understanding of the writer's meaning; (3) to give some knowledge of the writer's method.

In the composition writing to be given in connection with this study, the main purpose should be to encourage pupils to write with freedom, and for this reason teachers should not be too critical of mistakes in what may be termed the mechanics of written language, nor even in the language itself. All this is important and should receive careful attention later, but for the present the principal effort of the pupils should be given to acquiring the *ability to say something*, and they should not be embarrassed or hampered in this by calling too much attention to their mistakes.

1. Read several of Æsop's fables, give an outline of each, and try to discover the truth which it conveys.
2. Name some fairy tale of which you are particularly fond, and give your reasons for liking it.
3. Relate some historical story, making the main incident prominent.
4. Read "How They brought the Good News from Ghent to Aix," and name the incidents in the order in which they took place. Name any minor incidents or details that convey an idea of great haste. Is the movement of the poem rapid or slow? Compare this poem with "Paul Revere's Ride" as to rapidity of movement. State any differences which you notice in the ways in which these

stories begin. Upon what is the thought centered in the first-mentioned poem? in the second? How does the use of the first person affect the telling of the story?

5. Write the story as told in "How They brought the Good News from Ghent to Aix" in the third person, and consider what effect the change of person has upon the story.

6. Write the account of Paul Revere's ride as he might have told it himself the next day. Make clear the importance of the ride and the necessity for haste.

7. Find short stories in which the narrative begins in the opening sentences, and others in which descriptions or explanations are given first. Consider the appropriateness of the beginning in each case.

8. Read the "Pied Piper of Hamelin," and give the sentence in which the story actually begins. Why does the writer give the explanation which precedes this? Why is such a minute description of the Pied Piper given? Would it affect the story to omit it? Has this story a plot? If so, outline it. What is added to the story by the introduction of conversation? Is the arrangement of incidents one of time order only? If you think the writer wishes to teach a moral in this story, tell what it is. What other name might you give to the poem?

9. In Hawthorne's story "The Gray Champion," why do you think the writer begins with an account of the conditions in New England? Explain how the description of the crowd that assembled in the street adds to the interest of the story. Consider whether the scene is more vividly presented because of the occasional quoting of something that is said. Read the paragraph in which the Gray Champion is introduced, and tell how the writer prepares

the reader for his appearance. Would rapidity of movement have been appropriate in this narrative? Compare this story with "The Gentle Boy," "Little Annie's Ramble," "The Ambitious Guest," and any other of Hawthorne's stories for a consideration of this author's methods in opening and closing, and of leading up to the main point or incident.

10. If you have read "Treasure Island," tell whether you think the narrative seems more real and the pictures more vivid because Jim Hawkins tells the story himself. How does the writer of the story overcome the difficulties in using the first person in a long narrative? Mention other stories written in the first person, and tell which you like better, the first or the third person in narration.

SECTION X

Description

Description is generally found in narration, for to rightly understand a narrative one must usually know something of the appearance and characteristics of the persons and places with which it deals. The object of a writer in describing anything is to present it to his readers in such a way that they may form the same mental picture, or receive the same impression of it which he has; and hence clearness is an essential quality of description. In order to give a clear description of anything, a person must have observed it closely and have formed an accurate mental picture of it himself; therefore the first preparation for the writing of vivid description is to form the habit of careful and accurate observation.

Descriptions and Pictures. — No matter how clear or

accurate a description may be, it cannot present the appearance of anything as plainly as a picture does, and to most persons one glance at a picture will give a more distinct idea of a place or a person than pages of description can. For this reason pictures are often used in connection with descriptions and explanations in magazines, in text-books, dictionaries, and other books in which a vivid or clear presentation is of special importance. Notwithstanding the value of pictures in giving clear and accurate impressions, there are some things which we may receive from a description which a picture cannot give. A picture gives us only those images which we can receive through the eye, while a description may give motion, sound, odór, temperature, and other impressions which we receive through the different senses. What painted picture could present the scene described below with its appeal to the senses?

SUMMER MOODS

I love at eventide to walk alone,
Down narrow glens, o'erhung with dewy thorn,
Where from the long grass underneath, the snail,
Jet black, creeps out, and sprouts his timid horn.
I love to muse o'er meadows newly mown,
Where withering grass perfumes the sultry air;
Where bees search round, with sad and weary drone,
In vain for flowers that bloomed but newly there;
While in the juicy corn the hidden quail
Cries, "Wet my feet;" and hid, as thoughts unborn,
The fairy-like and seldom-seen land-rail
Utters "Craik, craik," like voices underground,
Right glad to meet the evening's dewy veil,
And see the light fade into gloom around.

— JOHN CLARE.

Point of View. — Before beginning to describe anything a writer must decide upon his point of view, for the features

to be presented will depend entirely upon the position or point from which the object is viewed. Having once announced his point of view, he must not change it without stating that he has done so, or the reader will get a confused or inaccurate idea of what is being described. An object might not look quite the same when viewed from different points, or it might present altogether different features. Hence a writer must remember that the reader is looking at the object from the view point he has given him, and therefore mention only those features which can be seen from that point. Notice, in the following, that the writer states the position from which the various objects mentioned are seen, and that when he changes his position, thus bringing other objects within his range of vision, he mentions it.

IN ROME

Close upon my right hand stood the three remaining columns of the temple of the Thunderer and the beautiful Ionic portico of the temple of Concord, their bases in shadow and the bright moonbeam striking aslant upon the broken entablature above. Before me rose the Phocian column, — an isolated shaft, like a thin vapor hanging in the air scarce visible, — and far to the left the ruins of the temple of Antonio and Faustina and the three colossal arches of the temple of Peace, dim, shadowy, indistinct, seemed to melt away and mingle with the sky. I crossed the Forum to the foot of the Palatine, and, ascending the Via Sacra, passed beneath the Arch of Titus. From this point I saw the gigantic outline of the Coliseum, like a cloud resting upon the earth. As I descended the hillside it grew more broad and high, more definite in its form, and yet more grand in its dimensions, till, from the vale in which it stands encompassed by three of the seven hills of Rome, — the Palatine, Cælian, and the Esquiline, — the majestic ruin in all its solitary grandeur “swelled vast to heaven.”

—LONGFELLOW.

Mental Point of View.—A writer's point of view may not always be one of bodily position. An attitude of mind may determine the character of the description and the features to be mentioned. In such a description only those features should be mentioned, which are seen from the particular point of view which the mind of the writer takes.

When we read the opening line of the following, we at once know the attitude of the writer's mind toward the village of Auburn, and that we shall not be told of any of the unlovely sights and sounds which it doubtless contained; for the poet will tell us only of the features which from his own mental point of view could be seen.

SWEET AUBURN

Sweet Auburn! loveliest village of the plain,
Where health and plenty cheered the laboring swain,
Where smiling spring its earliest visit paid,
And parting summer's lingering blooms delayed:
Dear lovely bowers of innocence and ease,
Seats of my youth, where every sport could please,
How often have I loitered o'er thy green,
Where humble happiness endeared each scene;
How often have I paused on every charm,
The sheltered còt, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topped the neighboring hill,
The hawthorn-bush, with seats beneath the shade,
For talking age and whispering lovers made;
How often have I blessed the coming day,
When toil remitting lent its turn to play,
And all the village train, from labor free,
Led up their sports beneath the spreading tree.

* * * * *

These were thy charms, sweet village.

—GOLDSMITH.

Suggestive Description. — Often the most vivid descriptions are those in which the writer catches some characteristic feature, and, by bringing this into notice, gives a better idea of the appearance or the character of a person or an object than could be given by lengthy details; for it is this particular feature which distinguishes the person or object from all others and gives individuality. What a vivid suggestion of the weather outside, and of the moisture which clung to the man who had just come into the house, the writer gives when he says: —

The mist hung in clots upon his eyelashes like candied thaw; and between the fog and the fire together there were rainbows in his very whiskers. — *DICKENS*.

Exercises

1. After reading "Tanglewood Porch," can you form a mental picture of the scene the writer describes? Consider the view from the porch and how the distance of the hills and mountains is indicated by their appearance. Compare the same view during the snow-storm as seen from Tanglewood playroom. Try to recall some winter sunset which you have seen, and describe the view which spread before Eustace as he stood on the bank of the lake the evening following the snow-storm.

2. Read the first sentence of the "Old Manse," and consider whether the author's method of allowing you the first glimpse of the old parsonage from between the tall gate posts gives a charm to the old house and its surroundings, which would have been lacking if the description had begun in some formal way, as, "The old house stands at the end of an avenue of black-ash trees." As you read the various descriptions which follow, try to determine in each

case whether the writer's point of view is one of actual position, or of an attitude of mind. Describe the view from the western windows of the study as it is suggested by the author. Compare the description of the Concord River with that of the Assabeth, to discover actual resemblances and differences, and similar or unlike thoughts suggested to the writer by these rivers. What is added to your feeling toward the old orchard by the comparisons to persons? Describe the scene presented to your mind by "The whole landscape had a completely water-soaked appearance." Mention the descriptions which present the most vivid pictures, and which delight you the most.

3. In "The Legend of Sleepy Hollow," find descriptions that consist principally of the enumeration of features. Compare the description of the school-house, and the Van Tassel farm-house for points of resemblance in the writer's method of treatment. Did the author have a particular purpose in the description of Ichabod Crane? With the picture of the school-master which he presents to you, as a basis for your answer, do you think he realizes this purpose? What is the effect of "hands that dangled a mile out of his sleeves"? What is the effect of the comparisons used? Name the descriptions in this story that are written in a humorous vein. Is humor appropriate here? Would it have been in "The Old Manse"?

4. A young man dressed in the height of fashion slips and falls into the mud while crossing the street after a shower. Describe his appearance before and after the fall. Use comparison and exaggeration when you can do so effectively.

5. Describe "The Gleaners," or some other familiar picture, mentioning those features that are necessary to a clear understanding of the central thought.

6. Describe the picture which the following suggests to you :—

“It was upon a delicious summer morning, before the sun had assumed its scorching power, and while the dews yet cooled and perfumed the air, that a youth, coming from the north-eastward, approached the ford of a small river.”

7. Describe some large tree which grows near your home as it looks in spring. Describe the same tree as it looks in autumn.

8. A traveler having lost his way in the darkness at length sees a light streaming from the window of a farm-house in the distance. Describe the picture of warmth and cheer within; which it suggests to him. Read the descriptions of the evening home scenes in “Snow-Bound,” and “Cotter’s Saturday Night” before writing.

9. You meet a boy of your acquaintance on his way to the river for an afternoon’s fishing. Describe his appearance, incidentally suggesting his frame of mind.

10. Complete the descriptions begun in the following sentences:—

(a) “The young man’s features, without being quite regular, were frank, open, and pleasing.”

(b) “The expression of this man’s countenance was partly attractive, partly forbidding.”

SECTION XI

Exposition

Exposition or explanation is a form of discourse about which you already know something; for apart from formal exposition which you find in literature and in text-books, you make much use of explanation in letter writing, in your recitations in school, and in your everyday conversation. You may be asked how to play a certain game, to solve a

problem, or to tell why you do this thing or that, and you give the necessary explanation.

Explanation differs from description in that it deals with ideas rather than with concrete objects, and explains what something is or what it means, rather than how it looks. When you explain the term "house," you tell what a house is, what you mean when you use the term "house"; but when you describe a house, you tell how a particular house looks. The purpose is quite different, as you will see, and if this be kept in mind, there need be no confusion of these two forms of discourse.

Clearness Essential. — Since the purpose of all explanation is to give information, it is of first importance that explanations should possess clearness. It is often difficult to make another person understand the construction of a piece of machinery, or to teach him how to perform a task about which he is totally ignorant, and unless you make your explanations clear, he may not understand you at all, or he may get a wrong idea of the thing you are explaining. It is important, then, to know something of the methods for securing clearness in explanation.

Arrangement. — The explanations which one gives in everyday intercourse with others do not usually require much conscious thought as to method of presentation; but written explanation or exposition, and often the longer recitations in class, require careful consideration in order to make them clear presentations of a subject. It will be readily seen that much depends upon the order of arrangement in an explanation; for it is only as the mind is able to pass from one point to another and to understand their relation that the explanation as a whole can be understood. The nature of the subject to be explained will usually sug-

gest what this order should be; but, as a rule, definitions, important matters, and those first in time (when the subject has the time feature) should be stated first and the details afterwards. Since it is not always easy to determine just how the parts are related, the arrangement of the details is a more difficult matter; but in this the writer will be greatly aided by preparing an outline, and rearranging the points to be treated until they stand in the order which will insure the most logical and effective handling of the subject. When developed through such a plan, an explanation presents a series of steps which lead the mind of the reader to a clear understanding of the explanation as a whole.

In the following, notice that the term "caste" is defined at the beginning and the particulars follow:—

CASTE SYSTEM IN INDIA

The term "caste" means breed, or race; it was first applied to the classes of Hindus by the Portuguese, who were the earliest colonists of India. This caste system seems to have originated from race pride and from the struggle for the preservation of the race. When the Aryans first invaded this country, they were greatly outnumbered by the native inhabitants. There was much intermarriage at first, but by and by the entire population became rigidly separated according to the religious law of Brahmanism.

There are four of these artificial divisions or classes: first are the Brahmans, or the sacerdotal caste; second, the modern Rajputs, or military caste; third, the Viasyas, or the husbandmen and merchants; and fourth, the Sudras, or laborers and mechanics. Of these castes the first three are the natural and gradually established division of the Aryan invaders. The fourth class comprises the subjugated aborigines. There is still another class called Pariahs. This is the lowest class; its members are not supposed to belong even to any caste except to the class called out-castes.

Beginning and Conclusion. — The most important parts of an explanation are the beginning and the conclusion. The point to be explained is usually announced at the beginning, thus affording a convenient means of keeping the subject before the writer and the reader as well. The details and particulars are then given in the following sentences; and very often, especially if the explanation is of considerable length, it is summed up in the closing sentences, and thus is emphasized. In cases where an explanation is very long and extends through several paragraphs, each distinct step in it may be treated in a separate paragraph.

Methods. — The method of explaining must depend upon the nature of the subject and the choice of material made by the writer. In some cases he may give particulars; in others he may explain by means of repetition, that is, repeating or saying the same thing in a different way, usually in simpler words; he may use examples and illustrations; he may use comparisons; or he may employ still other methods. The various methods employed by writers can be best learned and understood by a study of their writings. Through this study you will also discover which methods are most effective in different cases and under different conditions.

NOTE. — The study of exposition should not be made too difficult for the pupil's comprehension. The general purpose should be to gain a clear understanding of what exposition is, and to learn some of the means by which clearness, its essential quality, is secured. This will be learned best through a study of exposition, by means of examples from literature. The exercises and questions below are merely suggestive of simple exercises which may be given for a study of exposition. If any are found too difficult, they should be left to some later time, when the progress of the class warrants their consideration.

The written exercises in exposition should in the main consist of the writing of single paragraphs or short themes on simple topics within the experience and knowledge of the pupils. The class exercises in oral expression should not be neglected, for these, besides

offering an opportunity for drill in securing freedom of expression, and increased facility in the use of language, will furnish occasions for helpful suggestions in the treatment of this form of discourse.

Exercises

1. Find good examples of explanation and bring to class for discussion. Prepare an outline for one of these.

2. Find examples of description in which the thing described is named at the beginning; in which repetition is used; in which examples are used; in which particulars are given; in which comparisons are used.

3. Find examples of exposition in which the closing sentence is a summary of the explanation.

4. Find in your text-books or in magazines explanations that are accompanied by pictures or diagrams, and explain in class the value of these in explanation.

5. What is the first explanation which Mr. Ruskin makes in "Of King's Treasures"? Why is an explanation of his subject necessary? Does knowing what his subject means help you to understand what follows? What method does he use in explaining "advancement in life" in section (3)? Is repetition often used in explanation? In what paragraph are examples given to aid in explaining? What is the topic of paragraph (9)? What method does the writer use in defining "book of the hour"? If it is a common thing to follow a definition with explanations, find examples in your text-books. What words mark the transition from (10) to (11)? Explain the comparison used in (14). What subject is explained in the second half of (15)? What is the proposition or point of view in (32)? Does he prove it? Apply the same questions to (33-36). Select paragraphs in which explanations are given by repetition, by details, by comparison, by examples or illustration.

6. Explain in class the processes by which gold in the mine becomes a coin.

7. Explain the harvesting of grain as to some one who has never been in the country. You may use pictures if you wish.

8. Explain an automobile to a person who has never seen one.

9. Prepare an outline for a treatment of the subject, "The Value of Manual Training."

10. Write the explanation of a game of football which you gave in reply to your mother's questions while watching a game. You may introduce the conversation that passed between you.

11. Write to a friend in a distant state explaining a new industry which has recently been established in your town.

12. Define the following terms as commonly used, giving illustrations in your explanations:—

"Open Sesame," "Sour grapes," "The dog in the manger," "A good Samaritan."

13. Charles D. Warner, in his book, "Being a Boy," says, "If there is one thing more than another that hardens the lot of a farmer boy, it is the grindstone." Explain why.

14. Mention three topics which you might treat in writing an exposition upon the subject, "The Dangers of Football," and write upon them.

SECTION XII

Argument

The purpose in argument is to convince, and as the effort of a speaker or a writer is directed toward the accomplishment of this purpose, his chief concern is with the means by

which this may be done. For argument there must always be opposing opinions, "two sides to the question," with reasons for both; and thus a writer knows that he must present convincing reasons and proofs if he hopes to succeed in bringing others to his way of thinking.

Before beginning an argument a person must state the subject or the proposition which he intends to discuss, that his hearers or readers may understand exactly what it is that he is trying to prove. This necessitates careful attention to the wording, that the proposition may include nothing more than he wishes it to, and that there may be no misunderstanding as to its meaning.

After the subject or proposition has been decided upon, the next concern is with the material which shall be used to prove it; for the success or the failure of the argument will depend altogether upon the material and the use which is made of it. The character of the material will be determined by the nature of the subject and the persons for whom the argument is given. One important consideration in the selection of material is that it be such as can be readily understood, for when too many explanations have to be given, there is danger of losing the line of thought in trying to find out what things mean.

Plan. — The arrangement of the material, the statements, the illustrations or examples, and everything used as proof, must receive careful attention; for no matter how well chosen this material may be, if it is not arranged so as to present a logical and convincing proof of the proposition, the argument will fail in its purpose. The plan of arrangement is usually more apparent in argument than in exposition, and although a writer arranges his proofs in the order which in his judgment makes them most convincing, there are a few

general methods which are employed. Argument usually consists of three parts: the introduction, the proof, and the conclusion. The proposition, or the subject, is stated in the introduction, with such explanation of its meaning as may be required. The proof, which consists of all the writer says in support of the truth of the proposition, forms the main body of the argument; and the conclusion is usually a summing up of the proofs with such final statement as the writer wishes to make. In the following the proposition which the writer wishes to prove is found in the first sentence, then follow his proofs, and finally the conclusion which sums up the proofs in affirming the truth of the proposition.

NATIONS AND HUMANITY

We of America, with our soil sanctified and our symbol glorified by the great ideas of liberty and religion, — love of freedom and love of God, — are in the foremost vanguard of this great caravan of humanity. To us the rulers look and learn justice, while they tremble; to us the nations look, and learn to hope, while they rejoice. Our heritage is all the love and heroism of liberty in the past; and all the great of the Old World are our teachers.

Our faith is in God and the Right, and God himself is, we believe, our Guide and Leader. Though darkness sometimes shadows our national sky, though confusion comes from error, and success breeds corruption, yet will the storm pass in God's good time, and in clearer sky and purer atmosphere our national life grow stronger and nobler, sanctified more and more, consecrated to God and liberty by the martyrs who fall in the strife for the just and true.

And so with our individual hearts strong in love for our principles, strong in faith in our God, shall the nation leave to coming generations a heritage of freedom, and law, and religion, and truth, more glorious than the world has known before; and our American banner be planted first and highest on heights as yet unwon in the great march of humanity. — CURTIS.



The proof in an argument should always be arranged in such a manner as to place the strongest last. Hence, climax, in which statements and other material are arranged in the order of their importance, is much used in argument. This will generally insure the thought of the listener or reader being carried from one step or point to another in the argument, thus preparing him for the conclusion. In the following, this method of arrangement is used with good effect, and when the final sentence is reached all doubt as to the truth of the proposition is swept away.

DECLARATION OF INDEPENDENCE

If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies. The people, if we are true to them, will carry us, and will carry themselves, gloriously through this struggle. I care not how fickle other people have been found. I know the people of these colonies, and I know the resistance to British aggression is deep and settled in their hearts and cannot be eradicated. Every colony, indeed, has expressed its willingness to follow, if we but take the lead. Sir, the Declaration will inspire the people with increased courage. Instead of a long and bloody war for the restoration of privileges, for redress of grievances, for chartered immunities held under a British king, set before them the glorious object of entire independence, and it will breathe into them anew the breath of life. Read this Declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it, or to perish upon the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling around it, resolved to stand with it or fall with it. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support. — WEBSTER.

Outline. — The examination of any good example of argument will show that the writer has reasoned step by step, and arranged his material according to a definite plan, without allowing himself to drift at any time from the subject or from the distinct line of argument. In order to hold one's self strictly to the subject and to use the material most effectively, one should make a careful outline before beginning to write. Such an outline should be made even for the simplest argument, and it is always best to write it; for it is difficult to hold even a short outline in the mind unless it has first been written. The act of writing it will often suggest additional points of value, or a better arrangement of those already used.

NOTE. — No formal plan of outline or brief is given here for the reason that it is thought best to leave this to the teacher, that she may begin with a very simple form and expand and add to it as she thinks best. The presentation at first of a long outline often makes this form of composition appear difficult to the pupil, and hence he does not approach it in the spirit that will insure his best effort. It is best to advance slowly, writing many single paragraphs and short themes before argumentative writing of a more ambitious nature is attempted.

A study of argument can best be made by a careful reading of some good example of argumentative writing, such as "Burke's Speech on Conciliation with America." In this way a better understanding of the qualities of good argument and the methods employed can be secured than any study about argument can give. It must be remembered, however, that any extended study of argument would be too difficult for pupils so early in the high-school course, and that the work must be suited to their needs.

Exercises

1. Find examples of argument and bring to class for discussion.
 2. Find examples of argument in which the division into introduction, proof, and conclusion are distinctly made.
 3. Find argument in which climax is used with good results.
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4. In some piece of literature in which argument is used select examples of arguments in which proof is given by means of illustration, and discuss the value of this method. Find and discuss other methods of proof in the same selection.

5. By the use of examples show the difference between assertion and proof.

6. Of the following tell which furnish subjects for exposition and which for argument.

Wireless Telegraphy.

Foreign Emigration into America should be Restricted.

Air Ships will never become Practical.

The Value of the Game Laws.

The Invention of the Telephone.

The Speeding of Automobiles is Dangerous.

The Philippines are not ready for Self-government.

The Value of Athletics.

Every School needs a Gymnasium.

Arbitration.

7. From the subjects in the above list which do not admit of argument, frame propositions that may be argued.

8. Explain the difference between exposition and argument, using examples, if necessary, to illustrate.

9. Prepare short outlines for arguing any four of the propositions in the above list, limiting the number of points, so that they can be treated in three or four paragraphs, and write the themes.

10. Debate in class one of the following propositions with one of your classmates:—

The study of English is more valuable than that of Arithmetic.

A college education is not an aid in a business career.

Brutus was justified in rising against Cæsar.

The salary of the President of the United States should be increased.

PART II

CHAPTER IV

THE PARAGRAPH

SECTION XIII

The Paragraph Explained

UP to this point we have been considering the whole composition in the complete development or treatment of a subject, as, for example, in a story, a narrative, a description, or some other form of composition. We must now learn something about the elements of which the whole composition is composed. If you examine a theme or composition of some length, you will find that it is made up of short divisions or paragraphs, which are composed of sentences, and these in turn of words. Hence paragraphs, sentences, and words are the rhetorical elements into which every composition may be resolved. As the paragraph is the largest division of the composition, we shall consider it first.

The Paragraph Defined. — As soon as a person begins to collect and put together his ideas upon a subject, he will find that he has one or more distinct notions or thoughts around which these ideas naturally group themselves. For example, if he wishes to write about coal, such questions as where it is found, how it is obtained, what are its uses, will be suggested to him, and his ideas will group themselves about these different topics. The sentences which he writes upon each topic form a paragraph. A paragraph is a group of sentences relating to a single topic.

Paragraph Divisions. — The division of a composition into paragraph groups is indicated upon the page by indenting or beginning the first line of each a little farther to the right of the margin than the other lines. This division of a composition into paragraphs is a great convenience to the reader, as it enables him to see at a glance into what paragraph groups the writer arranged his ideas. Unless the paragraph divisions are carefully made, each containing a distinct point with all the ideas relating to it, the reader may not get the writer's meaning except by much effort. You see, then, how important it is that you give particular attention to the proper grouping of your ideas.

Exercises

1. Read the following selection carefully, to determine the topic of each paragraph, and to see how the writer has grouped his ideas upon each topic in a separate paragraph.

A NEW ENGLAND SNOW-STORM

On such a day I recall the great snow-storm on the northern New England hills, which lasted for a week with no cessation, with no sunrise or sunset, and no observation at noon, and the sky all the while dark with the driving snow, and the whole world full of the noise of the rioting Boreal forces, until the roads were obliterated, the fences covered, and the snow was piled solidly above the first-story window of the farmhouse on one side, and drifted before the front door so high that egress could only be had by tunneling the bank.

After such a battle and siege when the wind fell and the sun struggled out again, the pallid world lay subdued and tranquil, and the scattered dwellings were not unlike wrecks stranded by the tempest and half buried in sand. But when the blue sky again bent over all, when the wide expanse of snow sparkled like diamond fields and the chimney signal smoke could be seen, how beautiful was the picture!

Then began the stir abroad, and the efforts to open up communications through roads or fields or whatever paths could be broken, and the way to the meeting-house first of all.

Then from every house and hamlet the men turned out with shovels, with the patient lumbering oxen yoked to the sleds, to the roads, driving into the deepest drifts, shoveling and shouting as if the severe labor were a holiday frolic, the courage and hilarity rising with the difficulties encountered; and relief parties, meeting at length in the midst of the wide, white desolation, hailed each other as chance explorers in a new land, and made the whole country side ring with the noise of their congratulations.

— WARNER.

2. Read "The Robin," page 7, and write the topic of each paragraph.

3. Read any ten consecutive paragraphs in the history which you are studying, write their subjects, and notice how each logically follows, or is the natural outgrowth of the one preceding it.

4. Turn to the selection on page 42, and as you read each paragraph name its subject in a few words, adding such items as you think necessary to give a brief outline of it. Using these notes as a guide, write the story from memory.

The Narrative Paragraph. — In narrating an incident or giving an account of some occurrence, the paragraph topics will naturally be what happened first, what happened next, and so on. Notice how the incidents are grouped together in the following selection. What happened in the school-room forms the material for one paragraph, what happened after school was dismissed furnishes material for another.

All was now bustle and hubbub in the late quiet school-room. The scholars were hurried through their lessons

without stopping at trifles. Those who were nimble skipped over half with impunity, and those who were tardy had a smart application now and then in the rear, to quicken their speed or to help them over a tall word. Books were flung aside without being put away on the shelves; ink-stands were overturned, benches thrown down, and the whole school was turned loose an hour before the usual time,—bursting forth like a legion of young imps, yelping and racketing about the green in joy at their early emancipation.

The gallant Ichabod now spent an extra half-hour at his toilet, brushing and furnishing up his best—and indeed only—suit of rusty black, and arranging his locks by a bit of broken looking-glass that hung up in the schoolhouse. That he might make his appearance before his mistress in the true style of a cavalier, he borrowed a horse from the farmer with whom he was domiciliated, a choleric old Dutchman of the name of Hans Van Ripper; and, thus gallantly mounted, issued forth like a knight-errant in quest of adventures.—IRVING.

When the action is rapid, incidents may be given one after another as they happen without making time the basis of separation into paragraphs; but when there is any decided break or change in the course of the event, this should be indicated by a new paragraph.

In the following account of the conflict between the knight and the Saracen, the incidents are given in the rapid succession with which they followed one after the other, a break or change in their order being indicated by a new paragraph.

THE KNIGHT AND THE SARACEN

As the Saracen approached at full speed, he seemed to expect the knight of the Leopard should put his horse to the gallop to meet him. But the Christian, knowing well the customs of Eastern warriors, did not seem to tire his horse without good reason. Instead of doing as the Arab expected, the crusader made a dead halt. When the

Saracen had approached to within twice the length of his lance, he wheeled his horse to the left and rode twice around the Christian. Without quitting his ground, the knight turned his horse, keeping his front constantly to the enemy, so that he could not attack him at any unguarded point.

The Saracen, wheeling his horse, retreated to the distance of a hundred yards. A second time, like a hawk attacking a heron, he renewed the charge, and a second time retreated without coming to a close fight. A third time he approached in the same manner, when the knight, growing tired of this kind of warfare, suddenly seized the battle-ax which hung at his saddlebow, and with a strong hand and unerring aim he hurled it against the head of the enemy. The Saracen became aware of the crusader's intention just in time to interpose his light buckler between the ax and his head; but the blow forced the buckler down upon his turban, and the Saracen was beaten from his horse.

— SCOTT.

DESCRIPTIVE PARAGRAPH

In a description the sentences that describe each prominent object or feature usually form a paragraph. For instance, in a long description of a landscape each prominent feature, such as a mountain range, a forest, a lake, or a river, may be described in a separate paragraph, but in shorter descriptions what can be seen at one time or from one point usually forms material for a paragraph.

In the following the writer makes what he sees as he looks to one side of him the subject of the first paragraph, and what he sees when looking down the river the subject of the other paragraph: —

On the left of the spectator lay the ruined wall, broken in many places, and in some, overhanging the narrow beach below in rude and heavy masses. Huge knots of seaweed hung upon the jagged and pointed stones, trembling in every breath of the wind, and the green ivy clung mournfully round the dark and ruined battlements. Behind it rose the ancient castle, its towers roofless, and its

massive wall crumbling away, but telling as proudly of its own might and strength as when, seven hundred years ago, it rang with the clash of arms, or resounded with the noise of feasting and revelry.

On either side, the banks of the Medway were covered with cornfields and pastures, with here and there a wind-mill, or a distant church, stretched away as far as eye could see, presenting a rich and varied landscape, rendered more beautiful by the changing shadows which passed swiftly across it, as the thin and half-formed clouds skimmed across the blue of the sky. The river glistened and sparkled as it flowed noiselessly on; and the oars of the fisherman dipped into the water with a clear and liquid sound, as the heavy but picturesque boats glided slowly down the stream.

— DICKENS.

Mention the topics of two paragraphs which you might write in describing each of the following: —

A building, a park, a snow-storm, a steamboat leaving the wharf with a load of passengers, the view from the school-room window.

Written Conversation.— In written conversation what is said by one person with the comments of the author usually forms a paragraph.

Notice the division into paragraphs in the following and tell what each paragraph contains: —

MR. WINKLE ON SKATES

"Now, then, sir," said Sam, in an encouraging tone; "off with you and show them how to do it."

"Stop, Sam, stop," said Mr. Winkle, trembling violently and clutching hold of Sam's arms with the grasp of a drowning man. "How slippery it is, Sam!" he said.

"Not an uncommon thing upon ice, sir," replied Mr. Weller. "Hold up, sir."

This last observation of Mr. Weller's bore reference to a demonstration Mr. Winkle made at the instant of a frantic desire to throw his feet in the air, and dash the back of his head on the ice.

"These — these — are very awkward skates; aren't they, Sam?" inquired Mr. Winkle, staggering.

"I'm afraid there's an awkward gentleman in 'em, sir," replied Sam.

"Now, Winkle," cried Mr. Pickwick, quite unconscious that there was anything the matter. "Come, the ladies are all anxiety."

"Yes, yes," replied Mr. Winkle, with a ghastly smile. "I'm coming."

"Just going to begin," said Sam, endeavoring to disengage himself. "Now, sir, start off."

"Stop an instant, Sam," gasped Mr. Winkle, clinging most affectionately to Mr. Weller. "I find I've got a couple of coats at home that I don't want, Sam. You may have them, Sam."

"Thank 'ee, sir," replied Mr. Weller.

"Never mind touching your hat, Sam," said Mr. Winkle, hastily. "You needn't take your hand away to do that. I meant to have given you five shillings this morning for a Christmas box, Sam. I'll give it to you this afternoon, Sam."

"You're very good, sir," replied Mr. Weller.

"Just hold me at first, Sam; will you?" said Mr. Winkle.

"There — that's right. I shall soon get in the way of it, Sam. Not too fast, Sam; not too fast."

From "Pickwick Papers." — DICKENS.

SECTION XIV

The Single Paragraph

We have been considering the paragraph as a division of a theme or composition. We shall now look at the paragraph itself and see how the main thought or idea of the paragraph may be presented clearly and forcibly by the proper arrangement of the sentences of which it is composed.

I first saw Venice by moonlight as we skimmed by the Island of St. George in a felucca, and entered the Grand Canal. A thousand lamps glittered from the square of St. Mark and along the water's edge. Above rose the cloudy

shapes of spires, domes, and palaces, emerging from the sea, and occasionally the twinkling lamp of a gondola darted across the water like a shooting star, and suddenly disappeared, as if quenched in the wave. There was something so unearthly in the scene, so visionary and fairy-like, that I almost expected to see the city float away like a cloud and dissolve into thin air. — LONGFELLOW.

When public bodies are to be addressed on momentous occasions, when great interests are at stake and strong passions excited, nothing is valuable in speech, further than it is connected with high mental and moral endowments. Clearness, force, and earnestness are the qualities that produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshaled in every way, but they cannot compass it. It must exist in man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it, — they cannot reach it. It comes, if it comes at all, like the bursting of a fountain from the earth, or the bursting forth of volcanic fires with spontaneous, original, native force. — WEBSTER.

The Contents of the Paragraph. — In each of the above paragraphs the sentences relate to a single subject. In the first the topic is the appearance of Venice by moonlight, and in the second it is the conditions for true eloquence. Everything the writer wished to say upon the subject being treated, he put into a single paragraph. Hence the paragraph is complete in itself, really being a short theme or composition upon the subject under consideration.

In the writing of short compositions or themes when but a single phase of a subject is treated, you may be able to write all you have to say in one paragraph. Short editorials often consist of single paragraphs, and incidents or themes of interest are sometimes treated in single paragraphs.

If you examine the editorial page of some good newspaper or magazine, you will find many subjects treated in single paragraphs. Read several of these, noting carefully the topics of which each treats and the relation of the ideas grouped together in each paragraph.

Plan of Paragraph. — You may think that the writing of paragraphs is a very simple matter, since you merely put into a paragraph all you wish to say upon a single topic and nothing more. It is true that you are allowed much freedom in making paragraphs; for you decide upon the point or topic upon which you are to write, and then say what you choose upon it; but if you write your ideas in whatever order they may come to you, jumbling them together without definite plan of arrangement, your paragraphs will not present the clear and definite treatment of a subject which will enable a reader to get from them the meanings you wish to convey. It is therefore plain that you must follow some plan for the statement and arrangement of your ideas in order that you may present clearly and forcibly the subject you are treating. Before beginning to write a paragraph you should decide what it is to be about, the definite topic to be treated in it, and the manner in which your ideas upon this topic are to be presented.

Topic Sentence. — Since a paragraph is the treatment or development of a definite topic, it is well to state briefly what this topic is, either at the beginning of the paragraph or in a place where it will catch the eye of the reader, and show him at once the subject of the paragraph. A sentence that thus states the subject of a paragraph is called the **topic sentence**. If the topic is not stated near the beginning of the paragraph, the reader must hold in his mind everything that is said in order to learn what the paragraph is about, and

this makes reading a laborious task. The topic sentence is a convenience to the writer as well as to the reader, as it keeps the topic before him as he writes and thus prevents his wandering from it. Though usually placed at the beginning of the paragraph, the topic sentence is sometimes found at the end, or in some other position in the paragraph.

In the first selection given below, the first sentence of each paragraph states the thought or topic of the paragraph, and serves as a topic sentence. In the others the topic sentence appears farther along in the paragraph.

Venerable men! You have come down to us from a former generation. Heaven has bounteously lengthened out your lives, that you might behold this joyous day. You are now where you stood fifty years ago, this very hour, with your brothers and your neighbors, shoulder to shoulder, in the strife of your country.

Behold how altered! The same heavens are, indeed, over your heads; the same ocean rolls at your feet; but all else, how changed! You hear now no roll of hostile cannon; you see no mixed volume of smoke and flame rising from burning Charlestown. The ground strewed with the dead and dying; the impetuous charge; the steady and successful repulse; the loud call to repeated assault; the summoning of all that is manly to repeated resistance; a thousand bosoms freely and fearlessly bared in an instant to whatever of terror there may be in war, and death,—all these you have witnessed, but you witness them no more.

All is peace. The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives and children, and countrymen in distress and terror, and looking with unutterable emotions for the issue of the combat, have presented you to-day with the sight of its whole happy population, come out to welcome and greet you with a universal jubilee.

* * * * *

But, alas! you are not all here! Time and the sword have thinned your ranks. Prescott, Putnam, Stark,

Brooks, Reed, Pomeroy, Bridge! — our eyes seek for you in vain amidst this broken band; you are gathered to your fathers, and live only to your country in her grateful remembrance, and your own bright example.

From "Bunker Hill Oration." — WEBSTER.

While those reflections were going on, the beautiful Blackwater river suddenly opened before us, and driving along it for three miles through some of the most beautiful rich country ever seen, we came to Lismore. *Nothing can be certainly more magnificent than this drive.* Parks and rocks covered with the richest foliage; rich, handsome seats of gentlemen in the midst of fair lawns and beautiful bright plantations and shrubberies; and at the end, the grateful spire of Lismore church, the prettiest I have been in, or, I think, out of Ireland. Nor in any country that I have visited have I seen a view more noble, — it is too rich and peaceful to be what is called romantic, — but lofty, large, and *generous*, if the term may be used; the river and banks as fine as the Rhine; the castle not as large but as noble and picturesque as Warwick. As you pass the bridge, the banks stretch away on either side in amazing verdure, and the castle walls remind one somewhat of the dear old terrace of St. Germanus, with its groves and long grave avenues of trees. — THACKERAY.

Till he has fairly tried it, I suspect a reader does not know how much he would gain from committing to memory passages of real excellence; precisely because he does not know how much he overlooks in merely reading. *Learn one true poem by heart and see if you do not find it so.* Beauty after beauty will reveal itself in chosen phrase or happy music or noble suggestion otherwise undreamed of. It is looking at one of Nature's wonders through a microscope.

Again, how much in such a poem that you really did feel admirable and lovely on a first reading passes away if you do not give it a further and much better reading, — passes away utterly, like a sweet sound or an image on the lake, which the first breath of wind dispels! If you could only fix that image, as photographers do theirs, so beautifully, so perfectly! And you can do it. *Learn it by heart and it is yours forever.* — LUSHINGTON.

Topic Sentence followed by Details. — The form in which the information or the ideas contained in a paragraph is given must depend largely upon the subject to be treated. Paragraphs containing enumerations of details or particulars, definitions followed by illustrations and proofs, repetitions, comparisons, and contrasts are all found; but the paragraph of details is the one most commonly used and the one which you will probably use in most of your present writing. This form of paragraph is a convenient one, since it is very natural after stating a fact in a general way to follow it with particulars or details. The paragraph of details may be used in all kinds of composition; and description and narration, the forms with which you are most familiar, are largely made up of this kind of paragraph.

Examine the following paragraphs, and notice that the statements made in topic sentences are followed by particulars or details: —

In general, the aspect of La Mancha is desolate and sad. Around you a parched and sunburnt plain, which, like the ocean, has no limits but the sky; and straight before you, for many a weary league, runs the dusty and level road, without the shade of a single tree. The villages you pass through are poverty-stricken and half-depopulated; and the squalid inhabitants wear a look of misery that makes the heart ache. Every league or two the ruins of a post-house, or a roofless cottage with shattered windows and blackened walls, tell a sad tale of the last war. It was there that a little band of peasantry made a desperate stand against the French, and perished by the bullet, the sword, or the bayonet. The lapse of many years has not changed the scene, nor repaired the battered wall; and at almost every step the traveler may pause and exclaim: —

“Here was the camp, the watch-flame, and the host;
Here the bold peasant stormed the dragon’s nest!”

— LONGFELLOW.

Speaking of summer squashes, I must say a word of their beautiful and varied forms. They presented an endless diversity of urns and vases, shallow or deep, scalloped or plain, molded in patterns which a sculptor would do well to copy, since art has never invented anything more graceful. A hundred squashes in the garden were worthy — in my eyes at least — of being rendered indestructible in marble. If ever Providence (but I know it never will) should assign me a superfluity of gold, part of it shall be expended for a service of plate or most delicate porcelain, to be wrought into the shapes of summer squashes gathered from vines which I will plant with my own hands. As dishes containing vegetables they would be peculiarly appropriate. — HAWTHORNE.

Principles of Arrangement. — Whether the topic of the paragraph is given at the beginning, at the close, or at some other place, and whatever the paragraph may contain, there are certain principles or laws that govern its structure, which you must know and follow if your paragraphs are to be clear and forcible presentations of the thought or topic of each. The principles that govern paragraph structure are those of **unity**, **coherence**, and **emphasis**.

SECTION XV

Unity in the Paragraph

Unity requires that all the sentences in a paragraph must be upon a single definite topic, and that every idea necessary to the treatment of this topic shall be given. If a writer is careful to make each paragraph a unit, containing all he wishes to say upon each distinct point, he can tell his story, give his description, or make his explanation in a natural series of steps that will be distinct and clear, and can be easily followed.

Violations of Unity. — The principle of unity in the para-

graph may be violated in two ways; either by putting something into the paragraph that does not relate to the topic and therefore does not belong in it, or by leaving out something that is necessary for the complete presentation of the topic.

Paragraphs too Long. — The first error often occurs through making a paragraph too long, and thus crowding into it ideas that do not relate to the topic, but really furnish material for a new topic. Unless you are on your guard you will write ideas and thoughts as they come to you without considering whether they belong in the paragraph you are writing or in another.

Paragraphs Incomplete. — The other case of the violation of unity is often the result of the incompleteness of the paragraph. Every sentence in it may relate to the topic, but if something necessary to a full treatment of it is omitted, thus making the paragraph incomplete, it will lack unity. To avoid this error do not break up into a number of short paragraphs the material of a single one, and be careful to put into a paragraph all that is necessary to make the presentation of the topic complete in itself.

1. Rain, rain, rain! all night steady raining. Will it never stop? The rain washes the garden. The ground is full. All things have drunk their fill. The springs revive, the meadows are wet; the rivers run discolored with the soil from every hill. Smoking cattle reek under the sheds. Hens, and fowl in general, shelter and plume. The sky is leaden. The clouds are capped in white. The air is full of moisture.—BEECHER.

2. The Puerta del Sol is a public square, from which diverge the five principal streets of the metropolis. It is the great rendezvous of grave and gay, — of priest and layman, — of gentle and simple, — the mart of business and of gossip, — the place where the creditor seeks his debtor, where the lawyer seeks his client, where the stranger seeks amusement, where the friend seeks his friend, and

the foe his foe; and where the idler seeks the sun in winter, and the shade in summer, the busybody seeks the daily news, and picks up the crumbs of gossip to fly away with them in his beak to the *tertulia* of Doña Paquita! . . .

3. It is evening; the day is gone; fast gather and deepen the shades of twilight! In the words of a German allegory, "The babbling day has touched the hem of Night's garment, and weary and still, drops asleep in her bosom."

4. The city awakens from its slumber. The convent-bells ring solemnly and slow. The streets are thronged again. Once more I hear the shrill cry, the rattling wheel, the murmur of the crowd. The blast of the trumpet sounds from the Puerta del Sol, — then the tap of drum; a mounted guard opens the way, — the crowd doff their hats, and the king sweeps by in a gilded coach drawn by six horses, and followed by a long train of uncouth, antiquated vehicles drawn by mules.

From "Outre Mer." — LONGFELLOW.

In the first example above unity is secured by excluding everything which does not treat directly of the topic *rain*. In the second unity is preserved by making all the sentences in the paragraph relate to the one topic, the *public square*. In the third example the topic of the paragraph, which is announced in the opening words, "It is evening," is repeated in different forms; but as no other thought is added unity is preserved. In the fourth paragraph everything is made to tell of the awakening of the city from its midday slumbers, and hence unity of thought is maintained throughout.

Tests of Unity. — If the principle of unity has been adhered to, the substance of a paragraph usually may be given in one sentence. Sometimes, however, a single word or a short phrase may give the idea better; but if you find it necessary to use more than one sentence to sum up a paragraph you may be quite sure that it contains more than one single topic and therefore lacks unity. A good test for unity

which you may apply to your paragraphs is to try whether the thought of each can be given in a single sentence. The paragraphs in the above examples may be summed up in the following sentence:—

1. There are evidences of a heavy rain everywhere.
2. The public square is the meeting place for all classes of people.
3. It is evening.
4. The city awakens and the crowds of people again fill the streets.

Exercise

Sum up in a single sentence the thought of each of the following paragraphs. Consider whether the principle of unity has been observed in the writing of these paragraphs.

Rome was an ocean of flame. Height and depth were covered with red surges, that rolled before the blast like an endless tide. The billows burst up the sides of the hills, which they turned into instant volcanoes, exploding volumes of smoke and fire, then plunged into the depths in a hundred glowing cataracts, then climbed and consumed again. The distant sound of the city in her convulsion went to the soul. The air was filled with the steady roar of the advancing flame, the crash of falling houses, and the hideous outcry of the myriads flying through the streets, or surrounded and perishing in the conflagration.

Every change in America has occasioned a corresponding change in Europe. The discovery of it overturned the systems of the ancients, and gave a new face to adventure and to knowledge; the opening of its mines produced a revolution in property; and the independence of the United States overturned the Monarchy of France, and set fire to a train which has not yet fully exploded. At every expansion of American influence, the older countries are destined to undergo new changes, and to receive a second character from the colonies which they have planted.

Lovely art thou, O Night, beneath the skies of Spain!
Day, panting with heat, and laden with a thousand cares

toils onward like a beast of burden; but Night, calm, silent, holy Night, is a ministering angel that cools with its dewy breath the toil-heated brow, and like the Roman sisterhood, stoops down to bathe the pilgrim's feet. How grateful is the starry twilight! How grateful the gentle radiance of the moon! How grateful the delicious coolness of "the omnipresent and deep-breathing air." Lovely art thou, O Night, beneath the skies of Spain! — LONGFELLOW.

Means of securing Unity. — In your writing you may find it helpful to adopt some plan for preserving unity in the paragraph. Before beginning to write a paragraph decide just what topic you wish to write about; then keep this before you as you write and do not put into the paragraph anything that does not bear directly upon this topic. Be sure, also, that this paragraph contains all you say upon this one topic or it will be incomplete, the material for a single paragraph being divided into two or more; and unity will thus be destroyed. It is often well before beginning to write to note on a slip of paper the different points or phases of the subject about which you expect to write, that you may make these the topics of your paragraphs. If you do this and then apply the test suggested, you will be able to secure unity.

Make topical outlines which you might follow in writing several paragraphs upon each of the following subjects. Select one of these subjects upon which to write.

A Rainy Day in the Country.

A Fishing Trip.

A May Day in the Woods, or the Park.

SECTION XVI

Emphasis in the Paragraph

Another principle that governs the making of a paragraph is **emphasis**. This requires that the important point,

the one to be emphasized, shall be given a prominent place in the paragraph, where it will catch the eye of the reader. The most prominent places in a paragraph are at the beginning and at the end. Emphasis may, therefore, be given by placing the important point near the beginning or at the end of a paragraph.

Topic Sentence for Emphasis. — It is very natural when beginning to write upon a topic to state it briefly in the first sentence, and then explain, illustrate, or describe in the rest of the paragraph what has thus been announced. The topic sentence is therefore a most effective means of securing emphasis.

In the following, notice how the important point of each paragraph is made prominent by stating it in the first sentence, and giving the particulars in the other sentences: —

These Mound-builders must have been in some ways well advanced in civilization. Their earth-works show more or less of engineering skill. In figure they show the square, the octagon, the ellipse; and sometimes all these are combined in one series of works. The circle is always a true circle, the square a true square; there are many squares that measure exactly one thousand and eighty feet on a side; and this shows that the builders had some definite standard of measurement. — HIGGINSON. •

How changed is the scene from that on which Hudson gazed. The earth glows with the colors of civilization; the banks of the streams are enameled with richest grasses; woodlands and cultivated fields are harmoniously blended; the birds of spring find their delight in orchards and trim gardens, variegated with choicest plants from every temperate zone; while the brilliant flowers of the tropics bloom from the windows of the green-house and the saloon.

* * * * *

And man is still in harmony with nature, which he has subdued, cultivated, and adorned. For him the rivers that

flow to remotest climes, mingle their waters; for him the lakes gain new outlets to the ocean; for him the arch spans the flood, and science spread iron pathways to the recent wilderness; for him the hills yield up the shining marble and the enduring granite; for him the forests of the interior come down in immense rafts; for him the marts of the city gather the produce of every clime, and libraries collect the works of genius of every language and every age.

— BANCROFT.

Summary Sentence for Emphasis. — The other method of securing emphasis, instead of stating the main point in a topic sentence and following with the particulars, reverses the order; and gives the particulars, explanations, or illustrations first, summing up from these and presenting the point of the paragraph in the closing sentence. This is a method which is very effective, especially when it is desirable first to present certain facts to the reader that he may the better grasp the topic or thought of the paragraph. Sometimes in a long paragraph a closing summary is given, even when the main point has been stated in a topic sentence at the beginning, in order that the reader may be left with the point to be emphasized in his mind.

It is not always necessary to state the subject of the paragraph in a topic or summary sentence. Often the thought or purpose of the paragraph, particularly in narration and description, is so apparent that the introduction of it in the first sentence is sufficient to call attention to it.

In the first two examples below emphasis is secured by stating the important point in a summary sentence at the close of the paragraph; in the others it is secured by the use of both the topic and the summary sentence.

Looking back to the early dawn of the world, one of the most touching scenes which we behold, illumined by that auroral light, is the peaceful visit of the aged Priam to the

tent of Achilles to entreat the body of his son. The fierce combat has ended with the death of Hector, whose unhonored corse the bloody Greek has already trailed behind his chariot. The venerable father, after twelve days of grief, is moved to efforts to regain the remains of the Hector he had so dearly loved. He leaves his lofty cedarn chamber, and with a single aged attendant, unarmed, repairs to the Grecian camp by the side of the distant sounding sea. Entering alone, he finds Achilles within his tent, in the company of two of his chiefs. Grasping his knees, he kisses those terrible homicidal hands which had taken the life of his son. The heart of the inflexible, the angry, the inflamed Achilles, touched by the sight which he beholds, responds to the feelings of Priam. He takes the suppliant by the hand, seats him by his side, consoles his grief, refreshes his weary body, and concedes to the prayers of a weak, unarmed old man, what all Troy in arms could not win. In this scene, which fills a large part of the book of the Iliad, *the poet with unconscious power has presented a picture of the omnipotence of that law of our nature, making all mankind of kin, in obedience to which no words of kindness, no act of confidence, falls idly to the earth.*

—CHARLES SUMNER.

The winding course of the stream continually shut out the scene behind us and revealed as calm and lovely a one before. We glided from depth to depth and breathed new seclusion at every turn. The shy kingfisher flew from the withered branch close at hand to another at a distance, uttering a shrill cry of anger or alarm. Ducks that had been floating there since the preceding eve were startled at our approach, and skimmed along the glassy river, breaking its dark surface with a bright streak. The pickerel leaped from among the lily-pads. The turtle sunning itself upon a rock or at the root of a tree slid suddenly into the water with a plunge. *The painted Indian who paddled his canoe along the Assabeth three hundred years ago could hardly have seen a wilder gentleness displayed upon its banks and reflected in its bosom than we did.* —HAWTHORNE.

How universal is the love of poetry! Every nation has its popular songs, the offspring of a credulous simplicity

and an unschooled fancy. The peasant of the North, as he sits by the evening fire, sings the traditionary ballad to his children,

“Nor wants he gleeful tales, while round
The nut-brown bowl doth trot.”

The peasant of the South, as he lies at noon in the shade of the sycamore, or sits by his door in the evening twilight, sings his amorous lay, and listlessly,

“On hollow quills of oaten straw,
He pipeth melody.”

The muleteer of Spain carols with the early lark amid the stormy mountains of his native land. The vintager of Sicily has his evening hymn; the fisherman of Naples his boat-song; the gondolier of Venice his midnight serenade. The goat-herd of Switzerland and the Tyrol, the Carpathian boor, the Scotch Highlander, the English plow-boy, singing as he drives his team afield, peasant, serf, slave, — all, all have their ballads and traditionary songs. Music is the universal language of mankind, — *poetry their universal pastime and delight.* — LONGFELLOW.

I believe we can nowhere find a better type of a perfectly free creature than in the common house fly. Nor free only, but brave; and irreverent to a degree which I think no human republican could by any philosophy exalt himself to. There is no courtesy in him; he does not care whether it is king or clown whom he teases; and in every step of his swift mechanical march, and in every pause of his resolute observation, there is one and the same expression of perfect egotism, perfect independence and self-confidence, and conviction of the world's having been made for flies. Strike at him with your hand; and to him, the mechanical fact and external aspect of the matter is, what to you it would be, if an acre of red clay, ten feet thick, tore itself up from the ground in one massive field, hovered over you in the air for a second, and came crashing down with an aim. That is the external aspect of it; the inner aspect, to his fly's mind, is of a quite natural and unimportant occurrence — one of the momentary conditions of his active life. He steps out of the way of your hand, and alights on

the back of it. You cannot terrify him, nor govern him, nor persuade him, nor convince him. He has his own positive opinion on all matters; not an unwise one, usually, for his own ends; and will ask no advice of yours. He has no work to do — no tyrannical instincts to obey. The earthworm has his digging; the bee her gathering and building; the spider her cunning network; the ant her treasury and accounts. All these are comparatively slaves, or people of vulgar business. But your fly, free in the air, free in the chamber — a black incarnation of caprice — wandering, investigating, flitting, flirting, feasting, at his will, with rich variety of choice in feast, from the heaped sweets in the grocer's window to those of the butcher's back-yard, and from the galled place on your cab-horse's back, to the brown spot in the road, from which, as the hoof disturbs him, he rises with angry republican buzz — *what freedom is like this?* — JOHN RUSKIN.

SECTION XVII

Coherence in the Paragraph

Not only must all sentences in a paragraph be upon a definite topic, and the important point made prominent; but the sentences must be so arranged that each will grow naturally out of the one immediately preceding it; and all must be so closely related and held together that they will present one complete thought. This principle of paragraph structure, by which the sentences are logically connected and held together in the complete presentation of a topic, is called **coherence**. You will find how necessary to the clear presentation of a topic the principle of coherence in the paragraph is, if you try to read the sentences in almost any paragraph in any other than the correct order. You will thus see that the writer did not jot down the ideas which he wished to put into the paragraph, in whatever order they may have come to him, but that he followed a definite plan

of arrangement which made each sentence the logical result of the one preceding it. In your own writing you may often find it necessary to rewrite a paragraph in order to present your ideas in a logical order and show the connection between them.

Examine the following paragraphs to discover whether the writers have adhered to the principle of coherence: —

Cadiz is beautiful almost beyond imagination. The cities of our dreams are not more enchanting. It lies like a delicate sea-shell upon the brink of the ocean, so wondrous fair that it seems not formed for man. In sooth, the Paphian queen, born of the feathery sea-foam, dwells here. It is the city of beauty and of love.

The women of Cadiz are world-renowned for their loveliness. Surely earth has none more dazzling than a daughter of that bright, burning clime. What a faultless figure! what a dainty foot! what dignity! what matchless grace!

—LONGFELLOW.

Surely the ancient law of hate is yielding to the law of love. It is seen in the manifold labors of philanthropy, and in the voyages of charity. It is seen in the institutions for the insane, for the blind, for the deaf and dumb, for the poor, for the outcast, — in the generous effort to relieve those who are in prison, — in the public schools, opening the gates of knowledge to all the children of the land. It is seen in the diffusive amenities of social life, and in the increasing fellowship of nations. It is seen in the rising opposition to slavery and war.

—CHARLES SUMNER.

So amid sunshine and shadow, rustling leaves and sighing waters, upgushed our talk like the babble of a fountain. The evanescent spray was Ellery's, and his, too, the lumps of golden thought that lay glimmering in the fountain's bed and brightened both our faces by the reflection. Could he have drawn out that virgin gold and stamped it with the mint-mark that alone gives currency, the world might have had the profit and he the fame. My mind was the richer merely by the knowledge that it was there.

But the chief point of those wild days, to him, and me, lay, not in any definite ideas, not in any singular or rounded truth which we dug out of the shapeless mass of problematical stuff, but in the freedom which we thereby won from all custom and conventionalism and fettering influences of man on man. We were so free to-day that it was impossible to be slaves again to-morrow. When we crossed the threshold of the house or trod the thronged pavements of a city, still the leaves of the trees that overhang the Assabeth were whispering to us, "Be free! Be free!" Therefore along that shady river-bank there are spots marked with a heap of ashes and half-consumed brands only less sacred in my remembrance than the hearth of the household fire. — HAWTHORNE.

How to gain Coherence. — Since no paragraph can be a clear presentation of a topic if the principles of coherence are disregarded, it is important that you know how to gain this necessary quality in your paragraphs. The first requirement toward gaining coherence is to have a clearly defined plan for the arrangement of your ideas when writing, and then to follow it carefully. As you write keep in mind what you have just said in the preceding sentence and remember that ideas closely related in thought should be placed close together. You will then be able to make each sentence the natural result or outgrowth of the one before it. Another aid in gaining coherence is the careful selection and use of connective words, and those words of reference or repetition that serve to join ideas, and make an easy transition from one sentence to another. Such connectives as *and*, *for*, *but*, *therefore*, *however*, *moreover*, *accordingly*, *while*, *indeed*, *though*, *notwithstanding*, when properly used, bind together related ideas in such a way as to show how they are related. Besides these real connective words, there are many words that refer to or repeat something already mentioned, and thus aid in holding

in mind the ideas presented and in carrying along the thought.

Notice how many of these connective and reference words are used in the following, and consider what effect omitting them would have upon the coherence of the paragraph. Make a list of these words.

Nearly all our associations are determined by chance, or necessity; and restricted within narrow circles. We cannot know whom we would; and those whom we know, we cannot have at our side when we most need them. All the higher circles of human intelligence are, to those beneath, only momentarily and partially open. We may, by good fortune, obtain a glimpse of a great poet, and hear the sound of his voice; or put a question to a man of science, and be answered good-humouredly. . . . Meantime there is a society continually open to us of people who will talk to us as long as we like, whatever our rank or occupation; talk to us in the best words they can choose, and of the things nearest their hearts. And this society, because it is so numerous and so gentle, and can be kept waiting around us all day long—lingering patiently not to grant audience, but to gain it in those plainly furnished and narrow anterooms, our bookcase shelves,—we make no account of that company,—perhaps never listen to a word they would say, all day long.—JOHN RUSKIN.

Shakespeare is, above all writers, at least above all modern writers, the poet of nature, the poet that holds up to his readers a faithful mirror of manners and life. His characters are not modified by the customs of particular places, unpracticed by the rest of the world; by the peculiarities of studies or professions, which can operate but upon small numbers; or by the accident of transient fashions or temporary opinions; they are the genuine progeny of humanity, such as the world will always supply, and observation will always find. His persons act and speak by the influence of these general passions and principles by which all minds are agitated, and the whole system of life is continued in motion. In the writings of other poets, a character is too often an individual; in those of Shake-

speare, it is commonly a species. It is from this wide extension of design, that so much instruction is derived. It is this which fills the plays of Shakespeare with practical axioms and domestic wisdom. It was said of Euripides, that every verse was a precept; and it may be said of Shakespeare, that from his works may be collected a system of civil and economical prudence. Yet his real power is not shown in the splendor of particular passages but by the progress of his fable, and the tenor of his dialogue.

—SAMUEL JOHNSON.

Examine the following paragraphs to determine the topic of each; to see how the important point is made prominent; to consider whether a logical arrangement of ideas is followed:—

The war is inevitable, and let it come! I repeat it, sir—let it come! It is in vain, sir, to extenuate the matter. Gentlemen may cry, "Peace! Peace!" but there is no peace! The war is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brothers are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death.

—PATRICK HENRY.

Single out with me, as you easily will do at the first glance by a presence and a stature not easily overlooked or mistaken, the young, ardent, accomplished Jefferson. He is just thirty-three years of age. Charming in conversation, ready and full in counsel, he is "slow of tongue," like the great lawgiver of the Israelites, for any public discussion of formal discourse. But he has brought with him the reputation of wielding what John Adams well calls "a masterly pen." And grandly has he justified that reputation, grandly has he employed that pen already in drafting a Paper, which is at this moment on the table, and awaiting its final signature and sanction.

—ROBERT C. WINTHROP.

Exercises

1. You have read many stories such as "Robinson Crusoe," "The Jungle Books," "The Deer Slayer," "Last of the Mohicans," "Treasure Island," "Ivanhoe," and "Oliver Twist," as well as narratives of travel and the biographies of well-known men. All these contain excellent examples of the paragraph of narration, description, and explanation. From one of these books select and write the topics of ten paragraphs.

2. Read one of the following poems and give the subjects of the paragraphs which you would write in telling the story it contains.

"Lucy Gray"		Wordsworth
"Snow-Bound"		Whittier
"Incident of the French Camp"		Browning
"Pied Piper of Hamelin"		Browning
"John Gilpin's Ride"		Cowper

3. A farmer's boy discovered a fire in a rail fence some distance from the house. In attempting to check it by tearing down the fence he stumbled, and a heavy rail from the top of the fence fell upon him in such a way that he could not arise. His cries for help were heard by a man at work in a distant field who came to his rescue, arriving just as the creeping fire reached the imprisoned boy.

Write the subjects of the paragraphs which you might write in relating the occurrence, (1) as the boy told it to his father when he reached home; (2) as the farmer who rescued him related it.

4. Write one of these accounts.

5. After reading "Snow-Bound," "The Cotter's Saturday Night," or "The Deserted Village," write the topics of the

paragraphs you might write about one of the homes described. Write one of the descriptions. Write descriptions of two of the persons mentioned in these poems.

6. Select and bring to class some short story that furnishes good examples of conversation and the paragraph of conversation.

7. Write the topics of paragraphs you might write on the following subjects : —

My Favorite Novel.

The Value of Rivers.

Tennis is better Exercise than Golf.

The Japanese should be admitted to Citizenship.

A Study of Paragraphs

The following selection furnishes a good example of narration in which paragraphs of description, explanation, and conversation, as well as narration, are used. A careful study of it will show how this writer arranged and separated his sentences into paragraphs. The following questions will be found helpful in the study of the paragraphs in this selection and will furnish suggestions for the study of others.

To what class of paragraphs do (1) and (2) belong? What group of words in the first sentence of (3) gives the topic of the paragraph? Mention the details which follow. How are unity and coherence secured in this paragraph? What words in (4) mark the transition from (3)? Select other words that mark transitions between paragraphs. To what class of paragraphs do (6), (7), and (8) belong? Why was not all of this information given in one paragraph? In what particular does the purpose of (8) differ from that of (6) and (7)? What word (not used in the paragraph) might be used as the topic of (8)? What is the force of

"Add to this," in (9)? Of what kind of paragraph is (10) an example? Sum up this paragraph in one sentence. Select and explain the paragraphs containing written conversations.

THE GARRISON IN THE STOCKADE

1. The sun had just set, the sea breeze was rustling and tumbling in the woods, and ruffling the gray surface of the anchorage. The tide, too, was far out, and great tracts of sand lay uncovered; the air, after the heat of the day, chilled me through my jacket.

2. The *Hispaniola* still lay where she had anchored; but, sure enough, there was the Jolly Roger — the black flag of piracy — flying from her peak. Even as I looked, there came another red flash and another report, that sent the echoes clattering, and one more round-shot whistled through the air. It was the last of the cannonade.

3. I lay for some time, watching the bustle which preceded the attack. Men were demolishing something with axes on the beach near the stockade; the poor jolly-boat, I afterwards discovered. Away, near the mouth of the river, a great fire was glowing among the trees, and between that point and the ship one of the gigs kept coming and going, the men, whom I had seen so gloomy, shouting at the oars like children. But there was a sound in their voices that suggested rum.

4. At length I thought I might return toward the stockade. I was pretty far down on the low, sandy spit that incloses the anchorage to the east, and is joined at half-water to Skeleton Island; and now, as I rose to my feet, I saw, some distance farther down the spit, and rising from among low bushes, an isolated rock, pretty high, and peculiarly white in color. It occurred to me that this might be the white rock of which Ben Gunn had spoken, and that some day or other a boat might be wanted, and I should know where to look for one.

5. Then I skirted among the woods until I had regained the rear, or shoreward side, of the stockade, and was soon warmly welcomed by the faithful party.

6. I had soon told my story, and began to look about

me. The log house was made of unsquared trunks of pine — roof, walls, and floor. The latter stood in several places as much as a foot, or a foot and a half above the surface of the sand. There was a porch at the door, and under this porch the little spring welled up into an artificial basin of a rather odd kind — no other than a great ship's kettle of iron, with the bottom knocked out, and sunk "to her bearings," as the captain said, among the sand. Little had been left beside the framework of the house; but in one corner there was a stone slab laid down by way of hearth, and an old rusty iron basket to contain the fire.

7. The slopes of the knoll and all the inside of the stockade had been cleared of timber to build a house, and we could see by the stumps what a fine and lofty grove had been destroyed. Most of the soil had been washed away or buried in drifts after the removal of the trees; only where the streamlet ran down from the kettle a thick bed of moss and some ferns and little creeping bushes were still green among the sand. Very close around the stockade — too close for defense, they said — the woods still flourished high and dense, all of fir on the land side but towards the sea with a large admixture of live-oaks.

8. The cold evening breeze, of which I have spoken, whistled through every chink of the rude building, and sprinkled the floor with a continual rain of fine sand. There was sand in our eyes, sand in our teeth, sand in our suppers, sand dancing in the spring at the bottom of the kettle, for all the world like porridge beginning to boil. Our chimney was a square hole in the roof; it was a little part of the smoke that found its way out and the rest eddied about the house, and kept us coughing and wiping the eyes.

9. Add to this that Gray, the new man, had his face tied up in a bandage, for a cut he had got in breaking away from the mutineers; and that poor old Tom Redruff, still unburied, lay along the wall, under the Union Jack.

10. If we had been allowed to sit idle we should have fallen into the blues, but Captain Smollett was never the man for that. All hands were called up before him and he divided us into watches. The doctor, and Gray, and I, for one; the squire, Hunter, and Joyce upon the other.

Tired as we were, two were sent out for firewood; two more were set to dig a grave for Red Ruff; the doctor was named cook; I was put sentry at the door; and the Captain himself went from one to another, keeping up our spirits and lending a hand wherever it was wanted.

11. From time to time the doctor came to the door for a little air and to rest his eyes, which were almost smoked out of his head; and whenever he did so, he had a word for me.

12. "That man, Smollett," he said once, "is a better man than I am. And when I say that it means a deal, Jim."

13. Another time he came and was silent for a while. Then he put his hand to one side and looked at me.

14. "Is this Ben Gunn a man?" he asked.

15. "I do not know, sir," said I. "I am not very sure whether he is sane."

16. "If there is any doubt about the matter he is," returned the doctor. "A man who has been three years biting his nails on a desert island, Jim, can't expect to appear as sane as you and me. It doesn't lie in human nature. Was it cheese you said he had a fancy for?"

17. "Yes, sir, cheese," I answered.

18. "Well, Jim," says he, "just see the good that comes from being dainty in your food. You've seen my snuff box, haven't you? And you never saw me take snuff; the reason being that in my snuff box I carry a piece of Parmesan cheese—a cheese made in Italy, very nutritious. Well, that's for Ben Gunn!"

19. Before supper was eaten we buried old Tom in the sand, and stood round him for a while bare-headed in the breeze. A good deal of firewood had been got in, but not enough for the captain's fancy; and he shook his head over it, and told us we "must get back to this rather livelier to-morrow." Then, when we had eaten our pork, and each had a good stiff glass of brandy grog, the three chiefs got together in a corner to discuss our prospects.

20. It appears that they were at their wit's end what to do, the stores being so low that we must have been starved into surrender long before help came. But our best hope, it was decided, was to kill off the buccaneers

until they hauled down their flag or ran away with the *Hispaniola*. From nineteen they were already reduced to fifteen, two others were wounded, and one, at least — the man shot beside the gun — severely wounded, if he were not dead. Every time we had a crack at them, we were to take it, saving our own lives, with the extremest care. And besides that we had two allies — rum and climate.

21. As for the first, though we were about a half a mile away, we could hear them roaring and singing late into the night; and as for the second, the doctor staked his wig that the half of them would be on their backs before a week.

22. "So," he added, "if we are not all shot down first, they'll be glad to be packing in the schooner. It's always a ship and they can go to buccaneering again, I suppose."

23. "First ship that ever I lost," said Captain Smollett.

24. I was dead tired, as you may fancy; and when I got to sleep, which was not till after a great deal of tossing, I slept like a log of wood.

From "Treasure Island." — STEVENSON.

CHAPTER V

THE SENTENCE

SECTION XVIII

Classification and Uses of Sentences

IN the expression of thought words are grouped together in sentences. The complete expression of each separate thought forms a **sentence**. The sentence is the medium of all intelligent communication both in spoken and written language. It is of great importance that we should understand the laws which govern sentence structure, and their correct and effective use in thought communication.

Subject and Predicate. — As the complete expression of a thought requires that something must be asserted of some subject, every group of words intended to express a complete thought must consist of two parts, a naming part and an asserting part. The naming part is called the **subject** and the asserting part is called the **predicate**. Careless writers sometimes treat as sentences groups of words that lack some essential element, usually a part of the predicate. You can avoid this error by examining your sentences to see whether they contain subjects and predicates.

Kinds of Sentences as to Meaning. — A sentence may be the simple statement of some fact, it may be a question, it may be a command, or it may be the expression of some strong feeling or emotion.

Examples. —

1. I am reading Longfellow's poems. (Statement.)
2. When are you going home? (Question.)

3. Write a sentence on the blackboard. (Command.)
4. They cried, "A sail! a sail!" (Exclamation.)

Thus according to the manner in which sentences express thought they are classified as Declarative, Interrogative, Imperative, and Exclamatory.

Special Uses of Sentences. — While the general uses of these different kinds of sentences are as indicated in the above examples, a thought which would naturally be expressed in one form is sometimes put into another form to produce certain results. For example, a fact is usually stated in a declarative sentence, but sometimes it is put into the form of a question or an exclamation to give force or emphasis. It may be called a rhetorical question or exclamation, as the case may be. Expressing a thought or a fact in the form of a question or an exclamation for the sake of emphasis is a method much employed by public speakers.

Examples.—

Is Washington dead? Is Hampden dead? Is David dead? Is any man that ever was fit to live dead?

—BEECHER.

Is anything of God's contriving endangered by inquiry? Was it the system of the universe, or the monks, that trembled at the telescope of Galileo? Did the circulation of the firmament stop in terror because Newton laid his daring finger upon its pulse? But it is idle to discuss a proposition so monstrous! There is no right of sanctuary for a crime against humanity, and they who drag an unclean thing to the horns of the altar, bring it to vengeance and not to safety!—LOWELL.

In the examples quoted you see that facts which might have been stated in declarative sentences are expressed in the interrogative and the exclamatory form for the sake of emphasis. Consider how much more effective these sentences are than if the declarative form had been used.

Exercises

In the following selections change the sentences having the interrogative form to the declarative, and then compare with the original form, to determine which is more emphatic.

They tell us, sir, that we are weak, unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely upon our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? — PATRICK HENRY.

Is any man so weak as now to hope for a reconciliation with England, which shall leave either safety to the country and its liberties, or safety to his own life and his honor? Are you not, sir, who sit in that honorable chair, is not he our venerable colleague near you, are you not both already the prescribed and predestined objects of punishment and vengeance? Cut off from all hope of clemency, what are you, what can you be, while the power of England remains, but outlaws? If we postpone independence do we mean to carry on, or to give up the war? Do we mean to submit to the measures of Parliament, Boston Port-bill, and all? Do we mean to submit and consent that we ourselves shall be ground to powder, and our country and its rights trodden down in the dust?

From "Supposed Speech of John Adams." — WEBSTER.

In the following, change the exclamatory sentences to the declarative form and consider which form is more pleasing:—

How sweet the moonlight sleeps upon this bank!

— SHAKESPEARE.

What a charm there is connected with the great mountains! How the mind is filled with their vast solitudes! How the inward eye is fixed on their silent, their sublime,

their everlasting peaks! How our hearts are bound to the music of their solitary cries, to the tinkling of their gushing rills, to the sound of their cataracts! How inspiring are the odors that breathe from the upland turfs, from the rock-hung flower, from the hoary and solemn pine! How beautiful are those lights and shades thrown abroad, and the fine transparent haze which is diffused over the valleys and the lower slopes as over the vast inimitable picture!

— HOWLITT.

Oh, how the trouble and strife of daily life receded from my view and lessened in the distance, during the ten memorable days we passed on that enchanted ground! What voices spoke from out the thundering water; what faces, faded from the earth, looked out upon me from its gleaming depths; what heavenly promise glistened in those angels' tears, the drops of many hues that showered around, and twined themselves about the gorgeous arches which the changing rainbows made!

From "Niagara." — DICKENS.

Exercises

1. Find in literature examples of exclamatory and interrogative sentences, and explain the circumstances under which they were used.
2. Write an account of a severe storm, using exclamatory sentences when possible.
3. Imagine yourself as commander of a body of troops, addressing them just before a battle. Use sentences to arouse their valor and patriotism.
4. Imagine yourself telling of the charge up San Juan hill to a company of boys. Tell it in such a way as to arouse their national pride.
5. A cruel man struck a small child without provocation. Relate the incident expressing your indignation.
6. Address a company of strikers from the standpoint of one of the workmen or from the standpoint of the employer.

7. Assuming the proper character, make a reply to this address.

Sentences according to Form, — Simple, Compound, Complex. — Sometimes a sentence is the expression of a single thought, and sometimes several ideas are so closely related in thought that they are grouped together in one sentence.

"The ruby-colored throat of the humming-bird looks like the softest velvet, but in the sunlight it glows and gleams like a flame."

In this sentence there are two simple thoughts so closely related that both are required to express or convey the complete thought. Grammatically the two members of this sentence are independent, but they are so closely joined in thought that they may be combined into one sentence. The coördinate conjunction *but*, which joins these two members, shows their grammatical independence and their relation to each other. The grammatical independence of the members of compound sentences is usually indicated by the coördinate conjunctions that join them. Sometimes the conjunctions are omitted, but the independence of the members is always apparent.

When ideas are so closely related in thought as to be joined in one sentence, they should not be separated into distinct sentences; nor should ideas that have no real relation to each other be strung together loosely in one compound sentence. The latter is probably the more common error, and one that young writers should carefully avoid.

"John found the task a very difficult one, and after working a short time he threw down his tools in despair and went out, and soon after his mother saw him enter the park with some friends."

Here the relation between the thoughts is not close enough

to allow of their being joined in one sentence. There are, in reality, two distinct statements, one telling what John did and one telling what his mother saw, and they should be expressed in separate sentences.

If you will examine your own compositions you may find that you often crowd together into one long compound sentence thoughts that should be separated into distinct sentences, or that you break up into separate sentences ideas that should be combined into one compound sentence.

A Sentence must contain only one Main Thought. — The expression of a single thought may often involve certain details which add items and explanations to the sentence without changing its character. There can be but one central thought; and the words, phrases, and clauses that may be added serve only to explain or add to the meaning of this thought without introducing a new thought. In the sentence, "It was a sad day for the Acadians when the soldiers drove them at the point of the bayonet to the boats which were to carry them away from their homes forever," there is only one main thought or statement: "It was a sad day for the Acadians." The rest of the sentence adds no new thought, but merely explains what day is meant, and thus forms a complex sentence.

In the expression of a thought any items may thus be added that contribute to the full and complete expression of a single thought, but nothing should be put into the sentence that is not necessary to the complete presentation of this thought. Each member of a compound sentence may contain explanatory items and details relating to the main thought, thus forming a complex-compound sentence; but in the use of so long a sentence great care must be exercised that no unrelated ideas are put into it.

Exercises

1. Bring to the class five examples each of the simple, compound, and complex sentences found in your reading. Analyze these sentences.*

2. Select some subject and write at least five simple sentences upon it.

3. Rewrite the above, making the sentences complex when possible.

4. Write a paragraph upon the "Advantages of Electricity over the Oil Lamp for Lighting Purposes," using compound sentences when possible.

5. Write two or three paragraphs upon the "Value of the Newspaper," using different kinds of sentences.

The Use of Long and Short Sentences. — In the use of sentences one must give attention not only to the correct formation, but to the kind of sentence to be used in each case. The simple, the compound, and the complex sentence each has its particular value; the one form may be found better suited for use in one case, and another form may be better in another case. No absolute rules can be given for the use of the different kinds of sentences; but it may be helpful to know that the direct statements of facts are generally made in short, simple sentences, and that details and explanations usually require compound and complex sentences for their complete presentation. In general, short sentences give vigor, force, and rapidity to composition, and long sentences give dignity and grace. Hence short sentences will usually be found more effective where terseness, emphasis, and rapidity are the qualities

* NOTE. — No scheme of analysis is given as teachers usually have their own forms which they prefer to use. A thorough review of analysis should be given at this time.

desired, and long sentences where smoothness, dignity, and the finer modifications of a thought are required.

That kind of sentence should be used in each case which will best express the thought and produce the result intended, whether it be short or long, simple, compound, or complex. One general caution may be given, however: it is best not to make one's sentences too long. Writers of much experience may be able to write long, complex sentences without confusing their ideas; but young writers should avoid putting many details and ideas into one sentence, as there is danger in so doing of losing sight of the main thought.

The following selections illustrate the use of short sentences. The first shows how they may be used in the simple statement of fact, and the second in the account of an incident.

The war, then, must go on. We must fight it through. And if the war must go on why put off the Declaration of Independence? That measure will strengthen us. It will give us character abroad. The nations will then treat with us, which they can never do while we acknowledge ourselves subjects in arms against a sovereign. . . .

If we fail it can be no worse for us. But we shall not fail. Our cause will raise up armies. The people, if we are true to them, will carry us and will carry themselves gloriously through this struggle.

From "Supposed Speech of John Adams," — WEBSTER.

THE FIGHT WITH THE CARRONADE

The gunner knew his piece, and it seemed to him that it must recognize its master. He had lived a long while with it. How many times he had thrust his hands between its jaws! It was his tame monster. He began to address it as he might have done his dog.

"Come!" said he. Perhaps he loved it.

He seemed to wish that it would turn toward him.

But to come toward him would be to spring upon him. Then he would be lost. How to avoid its crush? There was the question. All stared in terrified silence.

Not a breast respired freely, except, perchance, that of the old man who alone stood in the deck with the two combatants, a stern second.

He might himself be crushed by the piece. He did not stir.

Beneath them, the blind sea directed the battle.

At the instant when, accepting this awful hand-to-hand contest, the gunner approached to challenge the cannon, some chance fluctuation of the waves kept it for a moment immovable, as if suddenly stupefied.

"Come on!" the man said to it. It seemed to listen.

Suddenly it darted upon him. The gunner avoided the shock.

The struggle began — struggle unheard of. The fragile matching itself against the invulnerable. The thing of flesh attacking the brazen brute. On the one side blind force, on the other a soul.

The whole passed in a half light. It was like the indistinct vision of a miracle.

From "Ninety-three." — VICTOR HUGO.

The following selection shows how long sentences may be used in narration and description where explanations and details are required.

There was one who seemed to be the commander. He was a stout, old gentleman, with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes with roses in them. The whole group reminded Rip of the figures in an old Flemish painting, in the parlor of Dominie Van Shaick, the village parson, which had been brought over from Holland at the time of the settlement.

What seemed particularly odd to Rip was, that though these folks were evidently amusing themselves, yet they maintained the gravest faces, the most mysterious silence, and were, withal, the most melancholy party of pleasure he had ever witnessed. Nothing interrupted the stillness

of the scene but the noise of the balls, which whenever they were rolled, echoed along the mountains like rumbling peals of thunder.

As Rip and his companion approached them, they suddenly desisted from their play, and stared at him with such fixed statuelike gaze, and such strange, uncouth, lack-luster countenances, that his heart turned within him, and his knees smote together. His companion now emptied the contents of the keg into large flagons and made signs for him to wait upon the company. He obeyed with fear and trembling. They quaffed the liquor in profound silence and then returned to their game.

From "Rip Van Winkle." — IRVING.

Loose and Periodic Sentences. — With regard to the rhetorical structure of sentences they may be classified as loose and periodic. A **loose sentence** is one that may be terminated at some point before the end without destroying the sense. The **periodic sentence** is one in which the main thought is held back until the last, and therefore could not be terminated before the end without affecting the sense. It will be seen that these two classes of sentences furnish opposite methods of expressing a thought; the one by placing the important idea at the end of the sentence, the other by placing it at some other point in the sentence. When the periodic sentence is long it generally forms a climax, and is often used for emphasis.

Examine the following sentences, each pair of which contains the same thought expressed in both a loose and a periodic sentence.

1. Mozart was called the "Little Sorcerer" by the Austrian Emperor when he first played before that monarch.

When Mozart first played before the Austrian Emperor, that monarch called him the "Little Sorcerer."

2. They all slumbered and slept while the bridegroom tarried.

While the bridegroom tarried, they all slumbered and slept.

3. The savage's implements of war and of the chase were buried with him, because after death he expected to go to the happy hunting grounds.

Because the savage expected to go after death to the happy hunting grounds, his implements of war and the chase were buried with him.

4. We can find examples of patriotic virtue in our own country and upon our own soil.

In our own country and upon our own soil, we can find examples of patriotic virtue.

Use of Loose and Periodic Sentences.— From the examples given it can be seen that the same thought may be expressed in either a loose or a periodic sentence. The question may therefore arise which is the better sentence to use. The loose sentence is less formal than the periodic, and therefore is better, in general, for narration and description when an easy, informal style is desired. The periodic sentence, being more finished and studied in form, is effective in formal exposition and argument where a polished style is desirable, and where climax is used to give emphasis. Neither, however, should be used to the exclusion of the other in any form of discourse; for the use of only loose sentences would make the style seem careless, and only periodic sentences would make it stiff and artificial. A judicious mingling of the two will be found most pleasing. Long sentences are frequently a combination of the loose and the periodic, and these are often used in literature when purely periodic sentences would not be desirable.

Balanced Sentences.— Another form of sentence which you will find in literature is one that consists of two parts which are alike in construction. Because the two parts of the sentence so closely resemble each other they are said to be balanced, and the sentence is called a **balanced sentence**. Observe that the two parts of the following sentence

are alike in form and length, and that each begins and ends with the same kind of words as the other.

"The unspoken word is thy slave; the spoken word is thy master."

As in the example given, the balanced sentence is often a statement of a contrast. This form of sentence is effective for the presentation of opposite ideas, for when thus placed side by side, the contrast is made more apparent. Some writers seem to like sharp contrasts, and therefore make frequent use of the balanced sentence. Young writers, however, should use them sparingly; for if they occur too often they tend to make the style too formal and stiff to be pleasing.

Exercises

1. Select from literature examples to illustrate the use of short sentences; of long sentences.

2. Select from literature examples to illustrate the use of loose sentences; periodic sentences; balanced sentences.

3. Write five loose sentences, and then rewrite, making them periodic.

4. A boy in the country, going to a neighbor's, takes a short cut by way of the railroad track. He discovers that during a recent shower the road-bed has been washed out in a place where the express train, which will be due in a few minutes, must pass. To warn the engineer and save the passengers, he must think and act promptly. Imagining yourself to be the boy, write an account of the incident as he might have related it upon his return home.

5. If you have ever seen the ocean or other large body of water, try to recall your thoughts and emotions when you

first saw it, and write of your experience as you might to some one who has never seen a great body of water.

6. Report, as for the daily paper of your town, a news-boys' excursion on the river, imagining yourself to have been one of the boys.

SECTION XIX

The Relation of the Words in the Sentence

Having briefly considered the kinds of sentences in which thought may be expressed and some of their uses, we shall now study the sentence itself to learn how correctness, clearness, and emphasis may be secured by the proper arrangements of the words of which the sentence is composed. In order that we may make our sentences the correct and effective expression of thought, we must understand and follow the laws that govern sentence structure and the relation of the words within the sentence to one another.

Parts of Speech. — For convenience in speaking of the different uses which words have in the structure of a sentence, they are given names to designate these uses. Thus words that are used as names are called *nouns*; words that are used to assert are called *verbs*; words that are used for nouns are called *pronouns*; words that are used to modify the meaning of a noun are called *adjectives*; words that are used to modify the meaning of a verb, an adjective, or an adverb are called *adverbs*; words that are used to show relation between substantives (nouns and pronouns) are called *prepositions*; words that are used to connect words and groups of words are called *conjunctions*; words that are used to express sudden feeling or emotion are called *interjections*. These eight classes are called parts of speech.

Besides these eight uses which words have in sentences, there are some words that combine the nature of the verb with that of the noun, and others that combine the nature of the verb with that of the adjective. The former are **verb-nouns** and the latter are **verb-adjectives**. *Verb-nouns* have two forms.

1. The one is the simple root or form of the verb, often preceded by *to*, which merely names the act as, *to sing, to write*. It is an "unlimited" form of the verb, as it cannot have a subject, and therefore is called the **infinitive**, which means *unlimited*.

2. The other form is made by adding *ing* to the root of the verb, as *seeing, believing*, in the sentence, "Seeing is believing." This form has the same use as the infinitive and may be called the **infinitive in -ing**. It is also called a *gerund*.

The verb form which partakes of the nature of the verb and the adjective is called a **participle** (*Participle* means *sharing word*): *Participles* have two forms:—

1. One represents action as in progress, and always ends in *-ing*. It is called the **imperfect participle**.

2. The other represents action as completed. It is called the **perfect participle**.

The hare, *doubling* back on its tracks, eluded the dogs.
The storm *having ceased* we continued our journey.

Words having Different Uses.— Sometimes a word that has the use of a certain part of speech in one sentence may have the use of some other part of speech in another sentence. For this reason it must be remembered that it is the use, and not the form of a word which determines the part of speech to which it belongs. In the sentence, "The sleep of childhood is sweet," *sleep* is a noun, but in "They

sleep well who have no care," *sleep* is a verb. In "The stream glides peacefully along," *along* is an adverb, but in "We walked along the beach," *along* is a preposition.

Give the use of each word in the following and name the part of speech to which it belongs: —

Upon the plumes of the bird are put the colors of the air; on these the gold of the cloud, that cannot be gathered by any covetousness; the rubies of the cloud-bar, the flame of the cloud-crest, and the snow of the cloud, and its shadow, and the melted blue of the deep wells of the sky — all these seized by the creating spirit, and woven into films and threads of plume; with wave on wave following and fading along breast and throat and opening wings, infinite as the dividing of the foam and the sifting of the sea-sand; even the white down of the cloud seeming to flutter up between the stronger plumes, seen, but too soft to touch. — *RUSKIN*.

In looking at our nature, we discover, among its admirable endowments, the sense or perception of Beauty. We see the germ of this in every human being, and there is no power that admits greater cultivation; and why should it not be cherished in all?

It deserves remark that the provision for this principle is infinite in the universe. There is but a very small portion of the creation which we can turn into food and clothes, or gratification for the body; but the whole creation may be used to minister to the sense of beauty. Beauty is an all-pervading presence.

It unfolds in the numberless flowers of the spring. It waves in the branches of the trees and the green blades of the grass. It haunts the depths of the earth and sea, and gleams out in the hues of the shell and the precious stone.

And not only these minute objects, but the ocean, the mountains, the clouds, the heavens, the stars, the rising and setting sun — all overflow with beauty. The universe is its temples, and those men who are alive to it, cannot lift their eyes without feeling themselves encompassed with it on every side.

Now this beauty is so precious, the enjoyments it gives are so refined and pure, so congenial with our tenderest and noblest feelings, and so akin to worship, that it is painful to think of the multitude of men living in the midst of it, and living almost as blind to it as if, instead of this fair earth and glorious sky, they were tenants of a dungeon. An infinite joy is lost to the world by the want of the culture of this spiritual endowment. — CHANNING.

SECTION XX

Correctness in Sentences

There are certain customs and rules governing the combination of words into sentences, and you must know these in order to determine whether you are forming your sentences correctly. For this reason a knowledge of grammar, which treats of established customs governing the relation of words in sentences, should form an important part of your study of language. As these customs are often violated by those who have an imperfect understanding of them, or are careless in their observance, it is necessary to give particular attention to those which, because of some difficulties which they present, are most frequently violated.

Subject and Predicate. — The first law that must be observed in the formation of sentences is that *every sentence must contain a subject and a predicate*. A complete statement cannot be made without naming something and saying or asserting something about it; and as the part that names that about which something is asserted is called the *subject*, and the part which asserts something of the thing named is called the *predicate*, it is apparent that a complete statement cannot be made without these two parts. Therefore the rule is not an arbitrary one; but, as you will

find true of all the laws of language, it is founded upon reason. When writing you should be careful that each sentence is the complete expression of a thought, that the subject and predicate are distinctly stated or clearly understood, and that all words necessary for the complete statement of the thought are present.

Incomplete Statements. — One often hears such sentences as, "I have not and I fear I shall never go," "I really should have written, but I neglected to." These sentences are incorrect, a part of the predicate being omitted in each case. If you complete these sentences, supplying in the incomplete predicates the form of the verb used in the other member of the sentence, the error will be apparent at once. The complete verb should be used in the second member of the sentence when its form is not the same as that used in the first member. "I have never *gone*, and I fear I *shall never go*," "I really should *have written*, but I neglected to *do so*."

Supply the omitted words in the following incomplete statements: —

1. I intended reading the book, but have not had the time to —.
2. I have not heard the song, but I hope I shall —.
3. We fished all day, but caught only two —.
4. I intended to have studied the lesson, but did not have time to —.
5. She has not yet returned the book, but I think she will —.
6. We found the door locked, as I thought we should —.
7. He should have paid the debt, but he did not even try to —.
8. They had gone as far as they could —.

Noun, — Case. — The only case of nouns which is indicated by a change of form is the possessive, hence the only mistakes that can be made in the case of nouns are made

with the possessive forms. One mistake which is often made is that of using the possessive sign ('s) with objects that do not possess life. One should say, "The cover of the book," not "The book's cover." When, however, objects are personified and spoken of as if they possessed life, the possessive sign may be used.

Examples. —

The leaves of the trees are falling. [Not: The trees' leaves.]

The rudder of the boat was broken. [Not: The boat's rudder.]

The banks of the river are carpeted with soft moss. [Not: The river's banks.]

The patter of the rain could be heard on the roof. [Not: The rain's patter.]

No rude sound insults the listening ear;
Naught but soft zephyrs whispering through the trees,
Or the still humming *of* the peaceful bees;
The gentle murmurs *of* a purling rill,
Or the unwearied chirping *of* the drill;
The charming harmony *of* warbling birds,
Or hollow lowings *of* the grazing herds.

— THOMSON.

The *sea's* mad waves lashed the shore.

The *wind's* hoarse cry could be heard above all other sounds.

The rustle of *thought's* unseen wings,
The lesson and joy each brings,
We hear not, till we listen.

— JOHNSTON.

I bind the *sun's* throne with a burning zone,
The *moon's* with a girdle of pearl.

— SHELLEY.

Another mistake which is common is the omission of the possessive sign before an infinitive in *-ing*, as in the following: "Mr. Harvey did not approve of John playing football." The meaning evidently is that Mr. Harvey objected to John's

playing football, but as it is written it means something quite different. The sentence should be, "Mr. Harvey did not approve of *John's* playing football."

Pronouns, — Case. — The personal pronouns *I, he, she, we, they*, and the conjunctive pronoun *who* have different forms to indicate case, and hence mistakes are often made in their use. Such sentences are commonly heard as, "You and *me* are invited," "He called for you and *I*," "It is *me*." By analyzing these sentences the mistakes will be made apparent. The way to avoid these and similar errors is to consider which case of the pronoun is required, and then use the correct form for that case.

The nominative form *who* is often incorrectly used for the objective *whom*, as in "I do not know *who* you refer to," "He is the man *who* I met." In the first example *who* is the object of the preposition *to*, and should have the objective form *whom*. If one is careful in such cases as this to avoid ending the sentence with a preposition, the wrong form will not be used, as one would never say *to who*. In the second example *who* is used as the object of the verb *met*, and therefore should have the objective form *whom*. Great care must be exercised in the use of the different forms of these pronouns.

A pronoun immediately preceding an infinitive in *-ing* should have the possessive form. For example, "Father will not consent to *my* going," not, "Father will not consent to *me* going."

Agreement of Pronoun with Antecedent. — A pronoun must be of the same number, gender, and person as its antecedent. *The antecedent of a pronoun is the substantive for which it is used.* Violations of the agreement of pro-

nouns with their antecedents are so common that special attention must be given to the subject.

Number. — When the antecedent is singular in number, the pronoun that refers to it must be singular also. When the antecedent is plural in number, the pronoun that refers to it must be plural.

One will succeed if one strives. [Not: If they strive.]

Each of the men does his best. [Not: Do their best.]

All do not follow the convictions of *their* consciences.

Both said *they* found the task pleasant.

Gender and Person. — One is not so likely to fail to preserve the agreement between a pronoun and its antecedent in gender and person as in number, but occasional mistakes are made. Always be careful to use the same gender and person of a pronoun as that of the antecedent to which it refers.

One cannot always give *his* reason for *his* actions.

Every one said *he* would do *his* best.

Not one of them brought *his* lunch.

Antecedent should be Unmistakable. — The same pronoun form should not be used to refer to more than one antecedent, unless it can be so placed that no uncertainty will exist as to what is its antecedent. "The Indian of majestic bearing, whom the poet loved to picture, is gone; and *his* meek descendant now bends *his* knee before the white man, who by *his* superior strength drove *his* father from *his* ancient hunting ground." In this sentence the same pronoun (*his*) is used to refer to three different antecedents, and it requires some effort to determine to which of these it refers in each case. The antecedent should be unmistakable, and then only such pronouns should be used as will leave no doubt as to what they refer.

Position of Pronouns. — A pronoun should be placed as near as possible to its antecedent, or the sentence must be so constructed that there can be no doubt regarding the antecedent of each pronoun. Unless this direction is carefully followed, much confusion is likely to result; for when several substantives come between a pronoun and its antecedent, it is often difficult to determine to which one of them the pronoun refers, and thus the meaning of a sentence may be uncertain.

“When Benjamin Franklin first came to Philadelphia he was seen by his future wife eating a loaf of bread as he walked along the street, which he held in his hand.”

In this sentence *which* refers to bread, but as it is placed it seems to refer to street. The clause, “As he walked along the street,” should not have been placed between the pronoun *which* and its antecedent *bread*.

“Either” and “Neither.” — *Either* and *neither* should not be used for *any one* and *no one*. *Either* and *neither* are used when two persons or things are meant, *any one* and *no one* when more than two persons or things are meant. Say, “You may have *either* of the two apples,” and “You may have *any one* of the three apples.” “*Neither* of my two sisters is here,” and, “*Not one* of your many friends will desert you.”

Necessary Pronouns. — Necessary pronouns are often omitted in conversation and sometimes in writing as well, as in the following: —

You need not trouble — about it.

Mrs. Jones and — daughter have just arrived to-day.

Having gone this far — am going farther.

Necessary pronouns should not be omitted. This is an error common in business letters, but it cannot be excused

even on the ground of brevity. Do not write, "Yours received yesterday," "In reply would say," "Books received, thanks, will remit as soon as bill is received," but write in full what you wish to say.

Unnecessary Pronouns. — Unnecessary pronouns should not be inserted, as, "John (*he*) told me of the accident;" "Arnold, who was the hero of Saratoga, (*he*) afterward turned traitor."

Supply the proper pronouns in the following: —

1. This is — of whom I spoke.
2. Let him defend — if he can.
3. I supposed that John was older than Mary, but he says he is younger than —.
4. Tell me of — winning the race.
5. Henry has invited you and — to dinner.
6. One is not always conscious of — faults.
7. The little leaf was frightened when it found — falling, but the wind bore — gently to the earth.
8. I have just received a letter from the boy — I met on the train.
9. Both of the travelers were exhausted, and — of — seemed able to go no farther.
10. Every one of the pupils had written — themes.
11. John said — saw the bird fly to the apple tree with a worm in — mouth for — young ones.
12. The old gentleman — we had seen strolling along the beach, now stood with — hands behind —, gazing intently at the yacht, — with all — sails spread was speeding before the wind.
13. The nest of the humming bird is of a delicate nature, — outer parts are of light gray lichen and — are so carefully placed on the tree that — seem a part of the twig to — is attached.
14. I had quite made up my mind that the mutineers, after — repulse of the morning, had nothing nearer — hearts than to up anchor and away to sea; this, — thought, — would be a fine thing to prevent, and now that — had seen how — had left — watchmen unprovided with a boat, — thought — might be done with little risk.

Verbs, — Number. — A verb must agree with its subject in person and number. With the exception of the verb *be*, which has the different forms, *am*, *is*, *was*, *are*, *were*, to indicate person and number, the third person, singular number, of the present tense is the only case in which verbs change their form to indicate person. To the third person, singular, present tense, *s* is added as, *runs*, *thinks*. There are several classes in which the agreement in number between subject-noun or pronoun and verb is frequently violated, and these require special attention.

1. *Each*, *everybody*, *every one*, *either*, and *neither* should be followed by verbs of the singular number.

Each *comes* with his lessons prepared. [Not: *come*.]

Every one of the relatives *was* present. [Not: *were*.]

Each watches the other, neither *dares* to advance. [Not: *dare*.]

If either of the forts *is* taken, the battle will be lost. [Not: *are*.]

Has either of you seen my hat? [Not: *have*.]

2. When a collective noun is singular in sense and refers to a collection of persons or things as a whole, it should be followed by a singular verb, but when it is plural in sense and refers to the separate individuals in a collection it is followed by a plural verb.

The committee *has* a difficult question to settle. (Singular idea.)

The committee *are* divided in their opinions. (Plural sense.)

The mob *was* roused to fury.

The mob *scatter* in all directions, muttering revenge.

3. When the subject consists of singular substantives connected by *or* or *nor*, it is followed by a singular verb, but when connected by *and* a plural verb is used.

Neither man nor beast *was* to be seen.
 Either James or Henry *has* won the prize.
 But meanwhile ax and lever *have* manfully been plied.
 Reading and travel *improve* the mind.

Tense. — The form of the verb *to be* used in the different tenses should receive careful attention. The form used for the past tense and that used for the perfect participle are often confused, and a tense of one verb is sometimes used for that of another which it resembles in form.

In the following verbs the past tense and perfect participle are often confused, and for this reason they require special attention.

PRESENT	PAST	PERFECT PARTICIPLE
begin	began	begun
bid	bade	bidden
break	broke	broken
choose	chose	chosen
come	came	come
do	did	done
drink	drank	drunk
drive	drove	driven
forget	forgot	forgotten
freeze	froze	frozen
go	went	gone
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
shake	shook	shaken
show	showed	shown
speak	spoke	spoken
steal	stole	stolen
take	took	taken
write	wrote	written

Examples. —

He *began* to think that he was lost in the woods.
 Morning had *begun* to dawn before we reached the camp.

The stranger *drank* the wine eagerly, and then noticed that his host had not *drunk* any.

The traveler found that he had *forgotten* his purse.

The soldier had *ridden* all night to bring the message.
[Not: *rode*.]

We saw that the sun had already *risen*. [Not: *rose*.]

He *rang* the bell wildly. [*Rang* is preferred to *rung* for the past.]

I *saw* the robins building their nests in the apple tree.
[*Seen* is often incorrectly used in the past tense.]

"From my wings are *shaken* the dews that waken the sweet birds."

He had never *shown* greater heroism than at that trying moment. [*Showed* is sometimes incorrectly used for *shown*.]

He had no sooner *spoken* than fifty swords leaped from their scabbards. [We sometimes hear *spoke* used for *spoken*.]

The poor man said he had *stolen* the bread because his children were starving.

The children knew that their mother had *taken* the road so they *took* the short cut across the fields.

It would be as well for the reputation of some poets if many of the things they *wrote* had never been *written*.

The past tense or the perfect participle of one verb is often incorrectly used for that of another verb which it resembles in form. The following verbs are the ones with which such mistakes are most frequently made.

PRESENT	PAST	PERFECT PARTICIPLE
lie (to recline)	lay	lain
lay (to place)	laid	laid
flee	fled	fled
fly	flew	flown
flow	flowed	flowed
rise	rose	risen
raise	raised	raised

Examples. —

Loch Katrine *lay* beneath him. [Not *laid*.]

The bag of nuts had not *lain* there long before the squirrels found it.

Little Mary *laid* her head in her mother's lap and soon fell asleep.

The wicked *flee* when no man pursueth.

Having secured the booty, they *fled* in great haste.

The eagle *flew* far up above the cliff.

The birds have all *flown* away for the winter.

"I chatter, chatter, as I *flow*, to join the brimming river."

"The sun, that brief December day,

Rose cheerless over hills of gray."

The old man had slowly *risen*, and now stood facing the speaker.

The hunter *raised* his gun, took aim, and fired.

"Shall" and "Will." — Mistakes are so often made in the use of *shall* and *will* that special attention should be given to these words. *Shall* and *will* are used to form the future tenses of all verbs. *Shall* is used with the first person, and *will* with the second and third persons. In "I shall go," "You will go," "He will go," *shall* and *will* have no distinct meaning, but are merely used to indicate the time when the act of *going* takes place.

Besides the uses in forming the future tense, *shall* and *will* are used in forming verb-phrases in which they have distinct meanings. In these verb-phrases *will* is used with the first person and *shall* with the second and the third persons. In this case *will* does not indicate future action, but determination or intention; and *shall* denotes necessity or compulsion. "I *will* go," means, I am determined to go; "You *shall* go," means, You are obliged or compelled to go by some power other than your own volition.

Shall and Will in Questions. — In questions *shall* is used in the first person, as "Shall I go?" The question "Will I go?" means, Am I determined to go? As it would be nonsense to ask another what our own intentions are we should avoid this incorrect use of *will*. In the second and third

persons *shall* or *will* is used according to the nature of the answer expected. "Shall you go?" requires *shall* in the answer as a sign of futurity, "I *shall*," or "I *shall* not go." "Will you go?" implies intention or determination on the part of the person addressed, and requires *will* in the answer if given in a complete sentence. "Will he go?" requires *will* in the answer merely as a sign of futurity, as "He *will* go." "*Shall* he go?" implies obligation or compulsion, and requires *shall* in the reply. "He *shall* go" is equivalent to, He must, or He is obliged to go.

"**Should**" and "**Would**."—The general rules for the use of *shall* and *will* when referring to the future apply to *should* and *would*: that is, *should* is used in the first person to express future action, and *would* in the second and third persons for the same purpose. *Should* and *would* have also other meanings. *Should* expresses duty or obligation, as "You *should* go," meaning You ought to go. *Would* is used to indicate habitual action and sometimes in expressing a wish. "He *would* wander about like one in a dream," means, He was in the *habit* of, or *accustomed* to wandering about. "Would she were mine and I like her a harvester of hay," expresses a wish.

In questions, *should* is used in the first person and when expected in the reply. "How *should* I feel?" "*Should* you not go to school?" *Would* is used when expected in the reply. "*Would* you read the book if I gave it to you?" implies a wish or desire. In questions with the third person *would* is generally used, "*Would* he come if he were invited?"

Examples. —

1. I *shall* never forget my first sight of the Pacific Ocean.
[Futurity.]

2. Here *will* we sit and let the sound of sweet music creep in our ears. [Intention.]

3. One man *will* see all that art can exhibit. [Futurity.]

4. "If you make me your friend," said Pleasure, "you *shall* have no care, but only enjoyment." [Promise.]

5. "Thou *shalt* not steal." [Command.]

6. *Shall* you attend the lecture? [*Shall* is expected in reply to denote futurity.]

7. You *will* compel me, then, to read the will? [*Will* is expected in the reply to denote determination.]

8. Your country expects great things of you. *Will* you justify its expectations? [*Will* is expected in reply to denote intention.]

9. I *should* be sorry to miss the concert. [Futurity.]

10. He *would* probably sing if he were asked.

11. You *should* consider the wishes of others. [Obligation.]

12. *Would* that I had wings like a dove. [A wish expressed.]

13. He *would* sit beside the fireplace, gazing at the figures that came and went in the flames. [Habitual action.]

14. *Why should* we defer the declaration? [*Should* expected in reply.]

15. *Would* you rather Cæsar were living, to die all slaves? [Wish implied.]

Indicative and Subjunctive. — The subjunctive mode, or manner of assertion, is not as much used in English as in other languages, nor as much in English at present as it was formerly. It is still common, however, in such expressions as, "If I *were* you," "*Had* I seen him," and in certain verb phrases to express condition or supposition. It is often confused with the indicative mode, and errors in the structure of sentences result. To understand the distinction between the indicative and the subjunctive modes, you must bear in mind that the indicative asserts action or being as a fact; and the subjunctive asserts action or being as merely thought of, or as uncertain or conditional. The forms of the verb *be* as used in the same tense of the indicative and

subjunctive modes show the distinction between the two modes very clearly. "If he *was* there, I did not see him," means that he *was* there. "If he *were* there, I should certainly see him," implies that he is not there.

INDICATIVE MODE

PRESENT TENSE

I am

You are

He is

PAST TENSE

I was

You was

He was

SUBJUNCTIVE MODE

PRESENT TENSE

(If) I be

(If) You be

(If) He be

PAST TENSE

(If) I were

(If) You were

(If) He were

The subjunctive mode is most commonly used in dependent clauses, as a condition or a supposition is usually expressed in a dependent clause. When it is used in principal clauses the subjunctive expresses a wish, as "May you never have cause to regret your action." In this case mistakes are not likely to be made.

State the meaning of each of the following sentences. Change each to the indicative mode, and explain the difference in meaning between the two forms.

If the culprit be found, he will be punished.

If it were true, they would have told you.

I should go if I were able.

Though He slay me, yet will I trust Him.

Though he were acquitted, I should still believe him guilty.

They might go if they were here.

Unless he wear the crown in security, it were better not to wear it at all.

If you would have your songs remembered, sing them from the heart.

Sometimes a condition is expressed without the introductory conjunction.

"Had I but served my God with half the zeal
I served my king, He would not, in mine age,
Have left me naked to mine enemies."

The Split Infinitive. — The careless insertion of a word between the sign of the infinitive (*to*) and the verb, although it does not violate any law of language, is extremely awkward and should be avoided. Notice the effect of "splitting" the infinitive in "The soldiers were commanded *to* cautiously *advance*," "The boy was told *to* quickly *go*," "The thunder continued *to* angrily *mutter*."

Exercises

1. With the following as subjects write sentences, being careful that the verbs agree with their subjects in number: —

A multitude	Both
The assembly	The secretary and treasurer
Mexico and Peru	Each
Neither grass nor flowers	The musician and the poet

2. Write sentences using the past tense of the following verbs: —

come	do	drink
dive	ring	see
ride	bid	eat
flee	go	raise
lay	lend	run

3. Write sentences using the perfect participle of the following verbs: —

break	chose	rise
forget	freeze	show
steal	lie	write
get	drive	ring
take	run	shake

4. Write sentences to illustrate the use of *shall* and *will*, —
 - (a) To denote future time.
 - (b) To express determination.
 - (c) To express compulsion.
5. Write sentences to illustrate the use of *should* and *would*, —
 - (a) Referring to future time.
 - (b) To express a wish.
 - (c) To indicate habitual action or custom.
6. Insert the correct form in each of the following blank spaces: —

But — I Brutus, and Brutus, Antony, there — an Antony would ruffle up your spirits.

If there — any in this assembly, any dear friend of Cæsar's, to him I say that Brutus's love for Cæsar — no less than his.

Though the way — beset with dangers, I shall not falter.

Unless he — not afraid to work, it — better not to attempt the task.

If it — noble to speak the truth, it — more noble to live the truth.

Adjectives and Adverbs. — Some words that have the adjective use are similar in form to others that have the adverb use, and hence they are frequently confused, an adjective being used for an adverb, or an adverb for an adjective. If the use, rather than the form of words was kept in mind, these mistakes would not be made. Adjectives modify nouns, hence any word that does not modify a noun cannot be an adjective. Adverbs modify verbs, adjectives, and adverbs, and a word that does not modify one of these parts of speech cannot be an adverb. An adverb is most frequently used incorrectly for an adjective in those cases where an adjective follows a verb, as in "The velvet feels *smooth*." If we say, "The velvet feels *smoothly*," it means

that the velvet performs the act of feeling something in a smooth manner, which would be absurd. The meaning is that the velvet is smooth, therefore smooth describes or modifies *velvet*.

Good, Well. — The adjective *good* is sometimes incorrectly used for the adverb *well*.

She does not always sing *well*. [Not: *good*.]

I am *well*. [Here *well* is an adjective.]

Some, Somewhat. — *Some* is an adjective, and should not be used for the adverb *somewhat*.

The sick man is *somewhat* better. [Not: *some better*.]

Some land is gladdened. [Adjective.]

The air is *somewhat* warmer today. [Not *some warmer*.]

Real, Really. — *Real* is an adjective, and therefore should not be used for the adverbs *really* or *very* as it often is.

The story is *really* interesting. [Not: *real*.]

Our summer in the mountains was *really* pleasant.

It was a *real* pleasure to come home after our long journey.

Select from the list and insert the proper word in each of the following blanks, giving your reason for its use.

most	some	easy	bad	sure
almost	somewhat	easily	badly	surely

The selection was read —.

I have — finished reading this book.

The travelers felt — refreshed after eating their dinner.

The child is — ill, and she looks —.

It is — time to go to school.

It was — thoughtful of you to send me the flowers.

John knew that he could — reach home before dark.

When rescued the sailor was — dead from exposure.

Use of the Comparative and Superlative Degrees. — The comparative degree should be used only when two persons or things are compared, and the superlative when more than

two are compared; therefore the use of the superlative in comparing two objects is incorrect.

Henry is the *more* studious of the two boys, but Charles is more thoughtful for others.

Gold is *more* precious than any other metal.

Iron is the *most* useful of all metals. [Do not say "more useful than any metal" or "most useful of any metal."]

The Articles "a," ("an,") "the."—The article should not be omitted before the names of distinct objects as, "*The* president and *the* secretary were both present." If, however, as sometimes happens, one person fills the two positions, only one article is required, as, "The secretary and treasurer read his report."

Superfluous Article.—A superfluous *a* or *an* should not be used before a class name, as in the phrases "kind of (*a*) lazy boy," "sort of (*an*) interesting book."

Double Negative.—As the use of a second negative in the same expression destroys the force of the first and thus produces the equivalent of an affirmative, the use of double negatives should be carefully avoided. The use of *no* with contractions formed with *not* produces a double negative often heard, as "I *don't* hear *no* one," "I *didn't* find *no* books." Other words that are often used in forming double negatives are *never*, *nothing*, *neither*, *hardly*, *scarcely*, *only*.

"I *can't* *hardly* see." "I *can't* do *nothing* with it," "I *didn't* see him *neither*," and similar expressions containing double negatives are heard every day. Unless you are careful some of them may creep into your common speech.

The night was so dark that I could hardly find my way.
[Not: *couldn't* *hardly*.]

They will not come, I think. [Not: I *don't* think.]

I saw him only once. [Not: I *didn't* see.]

I can see nothing of the boat. [Not: *I can't see.*]

I can hardly write. [Not: *Can't hardly write.*]

I went but once. [Not: *Never but once.*]

Superfluous Preposition. — Superfluous prepositions are often used in such expressions as: —

The child ate (*up*) the apple.

They cut the buttons off (*from*) the soldier's coat.

If you look, you can't help (*from*) seeing it.

Keep off (*of*) the grass.

A preposition is often used in places where it is not needed, as when we hear that the conductor took the tickets (*up*), the horse drank the water (*up*), the students study (*up*) for examinations and stand (*up*) to recite.

Prepositions used for Conjunctions. — Several words that are generally used as prepositions are sometimes incorrectly used for conjunctions, as the preposition *except* for the conjunction *unless*. *Like* is also often incorrectly used for *as*.

I will not go *unless* you do. [Not: *except.*]

You cannot expect to succeed *unless* (except) you are diligent.

You cannot sing *as* he does. [Not: *like.*]

These raw Continentals could not march in perfect time *as* the European soldiers could. [Not: *like.*]

Supply *like* or *as* in the following: —

We do not like to have the moral thrust upon us — it is by some writers.

The Indians' boat did not capsize — ours did.

Be not — dumb driven cattle.

He watched his victim — a cat watches a mouse.

“ — a man thinketh in his heart so is he.”

“ Like the snow on the mountain,

— the foam on the river,

— the bubble on the fountain,

Thou art gone and forever.”

Correlative Conjunctions. — When using conjunctions in pairs one must be careful to place them so that there can be no doubt as to what they connect, and the words of a sentence should be so arranged that conjunctions may be placed in the proper position with regard to the words they connect. In “He *both* forgot the song and the singer,” the meaning evidently is that the song and the singer were forgotten, but as the conjunction *both* is placed, it at first appears that *forget* is to be connected with some other idea. To indicate that *song* and *singer* are the two ideas to be connected, *both* should be placed just before the ideas to be connected, as, “He forgot *both* the song *and* the singer.” Notice that the words which follow the conjunctions in both cases are the same part of speech. In using correlative conjunctions be careful to use the correct pair together.

Or is used with *either*, never with *neither*, and *nor* is always used with *neither*.

Either you are mistaken *or* I am.

Neither the messenger *nor* the spy was discovered.

The correlatives that are most frequently used incorrectly are *either* — *or*, *neither* — *nor*, *whether* — *or*, *not only* — *but (also)*, *so* — *as*.

He was told that he must *either* work *or* starve.

Neither a borrower *nor* a lender be.

The colonists *not only* believed the claims of England unjust, *but also* determined to resist them.

Exercises

Tell which of the words in italics is used correctly in the sentences given below: —

1. The boy's parents did not approve of *him (his)* going to sea.

2. I am surprised at *you (your)* being so careless as that.
3. You and *I (me)* have been friends too long to allow a trifle to affect our friendship.
4. This is *he (him)* of whom I spoke.
5. Between the captain and *me (I)* an agreement was finally made.
6. It was *himself (he)* who wrote the letter.
7. The teacher asked for both Clara and *I (me)*.
8. Every one of the class said *they (he)* had read "Robinson Crusoe."
9. I have often seen the man *whom (who)* he mentioned.
10. Was it *he (him)*, *who (whom)* you spoke of?
11. I like to listen to the birds in the early morning; I never tire of *their (them)* singing.
12. The fort was attacked several times, but *not one (neither)* of the attempts to overcome the garrison was successful.
13. Have *either (any)* of you two read "Ivanhoe"?
14. Here are three books, but *neither (any) one* of them will interest you.
15. As the bird dragged itself along before me, I felt amused at *it (its)* feigning lameness to lead me from its nest.
16. The teacher *don't (doesn't)* make any rules, but he expects his pupils to do what they know to be right.
17. Don't you think you *was (were)* somewhat to blame yourself?
18. The governor with his party *has (have)* arrived.
19. Each of the contending parties *has (have)* expressed *his (their)* willingness to submit the dispute to a court of arbitration.
20. Not one of the players *was (were)* in *his (their)* place when the time arrived for the game to begin.
21. Neither my heart nor my will *consents (consent)*.
22. *Are (is)* either of the reports of the convention accurate?
23. Mathematics *have (has)* always been my favorite study.
24. Pike's Peak as well as several other smaller mountains *are (is)* visible from our window.
25. The army *was (were)* ordered to advance at once.
26. The committee *meet (meets)* on the first Tuesday of each month.

27. The congregation *was (were)* thrown into great confusion by the strange announcement.

28. The small number of lakes for which the region is noted *attracts (attract)* the traveler's attention.

29. It was expected that the jury would be unanimous in *its (their)* verdict.

30. Either one or the other of these statements *are (is)* false.

31. He was told that if he had *come (came)* an hour sooner he would have found the person he sought.

32. The river had *overflowed (overflowed)* its banks and flooded the country for miles along its course.

33. The old man, seeing that I doubted the tale, said with emphasis, "Why, I *seen (saw)* it with my own eyes."

34. I found that the birds had *eaten (eat)* the crumbs that I had put on the window sill.

35. The old sailor *began (begun)* his favorite story again.

36. The children said that they were almost *froze (frozen)*.

37. When he met the general, he *bid (bade)* us good evening very cordially.

38. The judge said that the testimony of the prisoner had *proved (proven)* his guilt.

39. The traveler found that he had *took (taken)* the wrong road.

40. When closely questioned, the boy said that he had *throwed (thrown)* the bundle into the river.

41. He *laid (lay)* down in the shade of a large maple tree.

42. We found the poor bird *laying (lying)* on the ground.

43. When the wounded soldier regained consciousness and saw that the battle field was deserted, he knew that he must have *lain (laid)* a long time.

44. If you will *lay (lie)* down and rest, I will read to you.

45. A beautiful landscape *lay (laid)* spread out before us.

46. The peasant gave the fugitives some food and then told them that they must *flee (fly)* for their lives.

47. The birds have all *flown (flew)* to their nest at the approach of the storm.

48. At the sound of the rushing water the terrified people *fled (flew)* toward the hills.

49. The price of wheat has *risen (raised)* ten per cent.

50. The children *hung (hanged)* their stockings in the chimney corner, and then stole softly out of the room.

51. During the witchcraft delusion in Salem, a number of innocent persons were *hung* (*hanged*) as witches.

52. "If I *should* (*would*) leave the land of my fathers, whither *shall* (*will*) I flee? *Shall* (*will*) I go to the south, and dwell among the graves of the Pequots? *Will* (*shall*) I wander to the west? *Shall* (*will*) I fly to the east? — The great water is before me. No, stranger; here have I lived, and here *shall* (*will*) I die."

53. "Every valley *shall* (*will*) be exalted, and every mountain *shall* (*will*) be brought low."

54. I was preparing to take my departure when my host informed me that if I *would* (*should*) wait a few moments, he *would* (*should*) be glad to take me to the village.

55. "When *shall* (*will*) we be stronger? *Will* (*shall*) it be next week or next year? *Shall* (*will*) it be when we are totally disarmed, and when a British guard *shall* (*will*) be stationed in every house?"

56. "If it be the pleasure of Heaven that my country *shall* (*will*) require the poor offerings of my life, the victim *shall* (*will*) be ready."

57. If I *was* (*were*) you I *should* (*would*) read books of travel and the biographies of great men.

58. While the Union *lasts* (*last*) we have high, exciting, gratifying prospects spread out before us.

59. Though he *starve* (*starves*) he will not beg.

60. "If I *was* (*were*) an American as I am an Englishman, while a foreign troop was landed in my country I *should* (*would*) never lay down my arms."

61. The prisoner said that he did not feel *well* (*good*), and the judge replied that he certainly did not look *good* (*well*).

62. I am *near* (*nearly*) through my work.

63. He remarked that it was *some* (*somewhat*) colder this morning.

64. "I am real (*really*) glad to see you," said the merchant, grasping the young man's hand.

65. Questions of *this* (*these*) sort are always difficult to answer.

66. The child chose the *largest* (*larger*) of the two oranges.

67. You are mistaken *surely* (*sure*).

68. Of the two plans he decided to adopt the *last* (*latter*).

69. Which do you think I had *better* (*best*) read, Shakespeare, Milton, or Byron?

70. I cannot go *except* (*unless*) I finish my work.

71. Do not buy the book *without* (*unless*) you hear from me.

72. He said that neither business *or* (*nor*) pleasure should prevent *his* (*him*) being present.

State the difference in meaning when the different forms in italics are used in the following sentences:—

1. Whether your judgment in my case *be* (*is*) harsh or lenient I know that I must accept it.

2. But whatever *may be* (*is*) our fate, be assured that this declaration shall stand.

3. If he *come* (*comes*) I shall welcome him cordially.

4. If all other tongues *be* (*are*) silent, mine shall speak for that policy which gives hope to the oppressed.

5. Eloquence comes, if it *comes* (*come*) at all, like the outbreaking of a fountain from the earth.

6. The truth is, all *may* (*might*) be free.

7. If every one *did* (*does*) his duty, success *would be* (*is*) assured.

8. Though I *shall* (*should*) be censured, I must do my duty.

9. If my brother *goes* (*go*), I shall go with him.

10. If he *were* (*was*) not the thief, where did he get the watch?

SECTION XXI

Rhetorical Structure of the Sentence

In the preceding section you have studied the grammatical structure of the sentence, and have learned the methods by which you may make your sentences correct; but you will find that a sentence must have other qualities as well as correctness to make it effective in the expression of thought. A person writes for the purpose of instructing or entertaining others, and to this end he adopts such methods in the formation of his sentences as will give to his composition clearness, emphasis, or any other quality which he

may desire. Hence the rhetorical structure, which deals with the manner or style of expression, is equally as important as the grammatical structure. The qualities of style were discussed in connection with the paragraph; but as they are essentials of all composition,—the sentence as well as the longer divisions,—they must be considered here in their relation to the sentence.

Unity. — One of the qualities which is always essential in the sentence is unity, which requires that it contain a single thought. The complete expression of a thought often makes it necessary to state certain particulars; but unless these are so closely related to the main idea that the thought would be incomplete without them, they should not be included in the sentence. Unity requires not only that nothing shall be put into the sentence which does not belong in it, but that nothing shall be omitted which is needed for the full expression of the thought. In the following observe that each sentence expresses an entire thought, and nothing more : —

“I wish the good old times would come again,” she said, “when we were not quite so rich. I do not mean that I want to be poor; but there was a middle state,” — so she was pleased to ramble on, — “in which I am sure we were a great deal happier. A purchase is but a purchase, now that we have money enough and to spare. Formerly it used to be a triumph. When we coveted a cheap luxury, we were used to have a debate of two or three days before, and to weigh the *for* and *against*, and think what we might spare it out of, and what saving we could hit upon, that should be an equivalent. A thing was worth buying, when we felt the money we paid for it.

* * * * *

“When you came home with twenty apologies for laying out a less number of shillings upon that print after Leonardo, which we christened the ‘Lady Blanche,’ when you looked

at the purchase, and thought of the money — and looked again at the picture — was there no pleasure in being a poor man? Now, you have nothing to do but to walk into Colnaghi's, and buy a wilderness of Leonardos. Yet do you?"

— LAMB.

Violations of Unity. — The lack of unity in many sentences which we hear every day shows us that this is a common error in sentence structure, and one against which we should carefully guard. It may result from putting too much or too little into a sentence. The first mistake is probably the more common, for in writing long sentences, there is a tendency to add ideas by the use of *and*, *but*, and other connectives after the thought is complete. You should watch your sentences, especially the long ones, to see that each is the expression of a single thought.

In sentence (a) in the following there are plainly two distinct ideas, and unity is violated by crowding them into one sentence. In (b) unity is secured by expressing these two ideas in separate sentences.

(a) The coming new edition of "In Convent Days" will contain a picture of "Elizabeth" and the author at the time when the stories were written, and it will be a large edition, for the Christmas shopper's firm refusal to begin buying until "after Thanksgiving" forbids the risk of having to make a third printing for the tardy.

(b) The coming edition of "In Convent Days" will contain a picture of "Elizabeth" and the author at the time when the stories were written. It will be a large edition, for the Christmas shopper's firm refusal to begin buying until "after Thanksgiving" forbids the risk of having to make a third printing to satisfy the tardy.

Avoid Change of Subject. — Often a sentence which in reality contains but one thought lacks unity in form through the change of subject. For this reason the subject in a compound sentence should be kept the same, unless the

meaning requires a change. Notice that unity is violated in sentence (a) by an unnecessary change of subject in the second member, and that it is preserved in (b) by making " I " the subject of each member.

(a) I can remember my first drum and my first sword, but my first primer has been forgotten.

(b) I can remember my first drum and my first sword, but I have forgotten my first primer.

Avoid Obscure Construction. — Sometimes unity suffers because the main thought in the sentence does not stand out plainly. This may occur when dependent elements are not properly subordinated to the principal idea, or when added particulars are so complicated in their arrangement that the main thought is obscured. In 1 (a) in the following, the dependent element is not made subordinate to the main idea. Notice that its dependence is shown and unity preserved by proper arrangement in (b). In 2 (a) the main thought is obscured by intricate construction; but in (b) it stands out clearly, and unity is secured by proper arrangement.

1. (a) The driver assured us that he could reach the station in ten minutes, and it was over a mile away.

(b) The driver assured us that he could reach the station, which was over a mile away, in ten minutes.

2. (a) The author, who, having written about missionary Hawaii without ever having been in the country, may not unreasonably be expected to have written about Japan from a safe distance, has certainly read all the missionary books on the subject, and some others; she has woven them together into a rather jerky story that still hangs together.

(b) The author, who has written about missionary Hawaii without ever having been there, and who may not unreasonably be expected to have written about Japan from a safe distance, has certainly read all the missionary books upon the subject. She has collected many incidents from various volumes and has woven them together into a rather jerky story, which, however, still holds together.

Exercises

The following sentences, taken from newspapers, lack unity. Rewrite them, making the necessary changes to secure this quality.

1. An exciting story, "The Motor Cracksman," is by Charles Carey, also an American, and so is Mr. Edward Irving, whose book is entitled, "How to know the Starry Heavens."

2. There is much about the other grandees of the court, too; all were interesting, from the king and Mme. de Maintenon to the lowest *valet de chambre*, and the reader feels that he has been in excellent company when he lays the volume down with a regret that it is not longer, or one of a series.

3. The most conspicuous American name in the list is that of Mr. E. S. Ellis; more than thirty of Mr. Ellis's romantic stories are to be found in the catalogue, where, indeed, there are many American books, including "Tomorrow's Tangle" and "Under the Great Bear," by Kirk Munroe, but there is nothing of very great significance in the list, good as it is, and purely English books.

4. This edition of the noted works of fiction by the noted authoress is printed from large clear type on a fine quality of book paper and bound in an extra finished cloth, stamped with an exquisite design in white leaf and colors, with inlaid portrait in three colors on cover.

5. My memories of Westfield will always be associated with a vision of the historic crane, flapping its wings in welcome and adieu, and if the good people of that place ever desire an emblem for their city, let them select the crane, — the crane that brings good luck and that stands for the superlative in paper production.

Coherence. — Coherence is that quality of a well-made sentence which refers to the holding or sticking together of its parts. This requires that the ideas shall be grouped in such a manner that their relation to each other may be evident and the meaning of the sentence clear. Since clear-

ness is largely dependent upon coherence, it is important that special care be given to the arrangement of the parts of the sentence. Word, phrase, and clause modifiers should be placed as near as possible to the words which they modify; pronouns should be so placed that there can be no doubt regarding their antecedents; and connective words should stand next to the parts which they join.

Position of Modifiers. — Modifiers are often so placed that it is uncertain to what they belong, and hence the meaning is not clear. In "The botanist only saw the plants and the flowers," it is uncertain what "only" modifies. If the sentence were "The botanist saw *only* the plants and the flowers," the meaning would be that the botanist saw nothing but the plants and the flowers. If it were "*Only* the botanist saw the plants and the flowers," the meaning would be equally plain. In "The hunter was returning home, having shot nothing all day with his dogs," the position of the phrase "with his dogs" makes the sentence ridiculous. Nothing should be placed between a phrase and the word which it modifies. In "A fish was caught by one of the party that weighed five pounds," the clause "that weighed five pounds" should modify "fish," but as it is placed it appears to modify "party." Such sentences as these, though uncertain in meaning and often ridiculous as well, are surprisingly common, as any one will find who will take the trouble to look for them in the newspapers and the everyday speech of his associates. They are the result of ignorance or carelessness, and might be avoided if one were always careful to place near together in the sentence elements that are closely related in meaning.

Position of Pronouns. — As uncertainty in the reference of pronouns often obscures the meaning of the sentence, it

is important that pronouns be placed so that there can be no mistake regarding their antecedents. Sometimes when a pronoun is separated from its antecedent by parts of the sentence containing other substantives to which it might refer, it is necessary to repeat the antecedent to avoid confusion. The same pronoun should not be used in referring to different substantives, or it will be uncertain which one is its antecedent. In "The teacher told John that he could not accept his composition because he had not followed the outline he had given him," the pronoun "he" is used in referring to both "teacher" and "John." It is often necessary to reconstruct a sentence to correct the mistake of using the same pronoun in referring to different antecedents.

Position of Connective Words. — Sometimes the form of a sentence is incoherent and the meaning uncertain because of the careless use of connective words. These should be so used that the relation between the parts which they join will be clearly indicated.

In 1 (a) in the following there is no antithesis or contrast of ideas, therefore *and* instead of *but* should be used to connect the two clauses. In 2 (a) the use of *while* might indicate that the two races were in progress at the same time, but since they were not, *and* instead of *while* is the proper connective.

1. (a) There was some excellent skating at the rink last night, considering a somewhat broken ice surface and a few falls, but the contests were altogether satisfactory.

(b) There was some excellent skating at the rink last night considering a somewhat broken ice surface and a few falls; and the contests were altogether satisfactory.

2. (a) William White won the Class B handicap mile from the one-hundred-yard mark, while the half-mile novice went to Harry Jones.

(b) William White won the Class B handicap mile from

the one-hundred-yard mark, and the half-mile novice went to Harry Jones.

Exercises

Rewrite the following sentences, making any changes necessary to gain coherence.

1. Hannibal, Mago, Scipio, and many famous generals used elephants in war, relying upon them generally to frighten the foe by their huge, strange forms.

2. That a fish could build a nest sufficiently large to stop a boat would seem incredible; yet when rowing along in a little bay among the Thousand Islands, my boat grounded upon a nest that had been built up from the bottom to within less than a foot of the surface.

3. This elephant was perfumed with sweet essences and decked with garlands, while upon its tusks were rings of gold, inscribed with the words: "Alexander, son of Jupiter, dedicates Ajax to the Sun."

4. These poems make one think of certain modern paintings in which great modern inventions are brought into a lovely landscape, their picturesque side to the front, and which make us see the pictorial forms and coloration of the objects all about us.

5. This modern fireproof building embraces every improvement for the comfort and convenience of tenants, three speedy hydraulic plunger elevators.

6. The goddess, Juno, remembering how good and true Pytis was, and how many offerings she had made her; so in pity she caught her up before the sea claimed her, and changed her into a tall, shapely pine tree.

7. These rugs are cut from remnants and closed-out patterns of Wilton, Axminster, and Body Brussels carpets, all fringed.

8. Wanted a room for two gentlemen, about twenty feet long and fifteen feet wide.

9. It was I that made the fame and fortune of the man who had that marvelous collection of weather on exhibition at the centennial that so astounded foreigners.

10. Joan of Arc listened to the voices and saw visions in the forests of Domremy; and who can tell whether she ever saw

the vision of the stake and the fagot, and heard the cries of the jeering multitude; for she never faltered in her purpose to lift the lilies of France out of the dust where they had been trampled.

Emphasis. — It is often desirable to give emphasis as well as clearness to composition. A writer may wish his readers to be moved to pity, to indignation, to joy, or to some other emotion; and to this end he will endeavor to present his ideas in such a manner as to arouse this emotion. To do this the parts of the sentence must be so arranged that it will express the contained thought effectively as well as clearly. This requires that important matters be given prominent places in order that one may know to which points the writer wishes to call particular attention.

The Beginning of the Sentence. — The prominent positions in a sentence are at the beginning and the end, hence emphasis is given to important points by placing them in these positions. Often prominence can be given to a thing by naming it in the opening words of a sentence. In the following, if the thought is to be centered upon *happiness*, the arrangement in (a) is preferable; but if the attention is to be called to the means by which happiness is secured, the arrangement in (b) is the better one.

(a) Happiness is secured, not so much by having and getting, as by giving.

(b) It is by giving rather than by having and getting that happiness is secured.

The End of the Sentence. — The mind usually dwells upon what is presented last, hence the end of the sentence is often more important than the beginning, and a point can be made more emphatic by placing it at the end of the sentence. For this reason the periodic sentence will be found useful in securing emphasis. The following sen-

tences show how emphasis may be secured by placing the important point at the close of the sentence.

1. Utterly defeated and obliged to flee for his life, King Alfred took refuge in the cottage of one of his herdsmen.

2. Being a good musician, the king, disguised as a minstrel, gained admission to the Danish tents.

3. Instead of saying that man is the creature of circumstances, it would be nearer the mark to say that man is the architect of circumstances.

4. "Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God!"

Climax. — The arrangement of ideas in the order of their importance, thus producing a climax at the end, is a method which is often employed to give emphasis. Since the ideas in a climax follow each other in an ascending scale, the words and the form of expression in which they are presented should show a corresponding increase of strength, which will be apparent in the value and length of the words used. For this reason sentences should not end with short unimportant words, as the effect of this is to weaken composition. The following examples illustrate the effectiveness of climax for gaining emphasis: —

1. We are among the sepulchers of our fathers. We are on ground distinguished by their valor, their constancy, and the shedding of their blood.

2. In a day of extraordinary prosperity and happiness, of high national honor, distinction, and power, we are brought together, in this place, by our love of country, by our admiration of exalted character, by our gratitude for signal services and patriotic devotion.

3. We have a commerce that leaves no sea unexplored; navies, which take no law from superior force; revenues, adequate to all the exigencies of government, almost without taxation; and peace with all nations, founded on equal rights and mutual respect.

4. I am a Whig, a Massachusetts Whig, a Faneuil Hall Whig, a revolutionary Whig, a constitutional Whig.

Antithesis. — Opposite statements are often placed side by side that emphasis may be gained by contrast. This contrasting of ideas is called **antithesis**. It is often expressed by means of parallel construction, as the similarity of form emphasizes the contrast in meaning. Observe that emphasis is gained by antithesis in the following: —

1. Memory presides over the past; Action presides over the present. The first lives in a rich temple, hung with glorious trophies and lined with tombs; the other has no shrine but Duty, and it walks the earth like a spirit.

2. Thought is weakened in its flight through the immensity of space; but Love soars around the throne of the Highest with added blessing and strength.

3. Talent knows what to do, tact knows how to do it; talent makes a man respectable, tact makes him respected; talent is wealth, tact is ready money.

Comparison. — A thought may sometimes be expressed with greater force by the use of a comparison. The statement, "He fought well," may be expressed more forcibly by "He fought like a lion," or "He was a lion in the fight." The statement, "The men cheered loudly," is not so emphatic as, "Cheers from the men like a volley burst."

Emphasis may often be gained by comparing inanimate objects with those having life in such a way as to give them the attributes of persons, thus personifying them. "How sweet the moonlight sleeps upon this bank" has more force as well as more beauty than "The moonlight shines upon this bank." Consider how impressive the following lines are made by the personification of freedom.

"When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there."

Reconstruct the following sentences employing various means for gaining emphasis: —

1. The fiery monster rushed on and on through the darkness as well as the daylight.

2. Fitz-James was brave, but the sight which now met his eye caused the color to leave his cheek and his heart to beat faster.

3. Numberless dewdrops sparkle in the morning sunlight.

4. The cheerful man prefers to speak only of pleasant things, not staining the brightness of the morning for you with the recital of his own discomforts.

5. One of the most exquisitely beautiful of marine objects is the celebrated Argonaut, or paper nautilus, so-called because of the extreme thinness of the shell.

6. Who shall say he did not love his country when for her he has endured cold and hunger, for her he has died, for her he has suffered pain and fatigue, for her he fought?

7. Although Mozart died when he was only thirty-six, in this short time he had made for himself a name which will never perish.

8. We hear a great deal in these days respecting rights; the rights of labor, the rights of man, the rights of property, and the rights of private judgment.

9. The first streaks of morning light can be seen in the eastern sky, and soon the sun will rise out of the sea to give light and heat to the world.

Exercises

1. Using material from "Backlog Studies," the "Sir Roger de Coverley Papers," or some other selection which you are reading, discuss the methods by which clearness and emphasis are secured.

2. In "The Garrison in the Stockade," page 104, (a) select the modifiers in paragraphs (1) to (7), and state what each modifies. (b) Consider whether each is properly placed. (c) Select the pronouns in paragraphs (3) to (10), and name the antecedent of each; also the connective words and tell

what is connected by each. (d) Discuss unity, coherence, and emphasis in paragraphs (6) to (10). (e) Find examples of the periodic sentence and tell what quality is gained by its use. (f) Find examples of emphasis secured by placing the important word or phrase at the beginning of the sentence; at the end. (g) What quality of style is especially apparent in this selection?

3. Write sentences to illustrate the securing of coherence by a proper placing of modifiers; of pronouns; of connective words.

4. Write sentences to illustrate emphasis by means of climax; of antithesis; of comparison.

5. Examine one of the themes you have previously written to see whether the sentences have unity, coherence, and emphasis.

6. Rewrite this theme, improving the sentences when possible by applying what you have learned regarding the methods for securing unity, coherence, and emphasis.

SECTION XXII

Variety in Sentence Structure

You have found that it is often desirable to change the form of a sentence in order to give clearness, emphasis, or smoothness to language. It is also often necessary to vary the form of expression in order to avoid monotony in sentence structure. There are many ways in which the form of thought expression may be varied, but we shall at present consider only those changes which may be made in the structure of the sentence.

Change in the Form of Modifiers. — To avoid monotony the form of a sentence may often be varied by changing

the form of a modifier. This may be done by changing a word modifier to a phrase or a clause, or by contracting a phrase or a clause to a single word.

I. A Word Modifier may be expanded to a Phrase or a Clause. —

1. An adjective word may be expanded into an adjective phrase or clause modifier.

The bobolink is our happiest *spring* bird.

The bobolink is the happiest bird *of our spring*.

It was fortunate that an *honest* boy found the purse.

It was fortunate that a boy *who is honest* found the purse.

2. A possessive form may be expanded into a phrase with of.

Our *country's* history is one of constant progress.

The history *of our country* is one of constant progress.

3. An adverb word may be expanded into an adverbial phrase.

We cannot *honestly* assert what we do not believe.

We cannot assert *with honesty* what we do not believe.

4. A noun in apposition may sometimes be changed to an adjective clause.

Homer, *the blind bard* of Greece, was the author of the Iliad.

Homer, *who was the blind bard* of Greece, wrote the Iliad.

5. A participle may sometimes be expanded into an adjective clause.

The brooks, *rushing* on to join the river, make sweet music as they ripple over the pebbles.

The brooks, *that are rushing* on to join the river, make sweet music as they ripple over the pebbles.

II. A Phrase or a Clause Modifier may often be condensed into one Word. —

1. An adjective phrase or clause may be condensed to a single word.

The winds of *autumn* are rough and wild.

The *autumn* winds are rough and wild.

The branches, *which are straight and bold*, are covered with numberless twigs.

The *straight, bold* branches are covered with numberless twigs.

2. A phrase formed with the preposition *of* may often be condensed to a substantive in the possessive form.

The *fables of Æsop* are valuable, because of the truths which they contain.

Æsop's fables are valuable, because of the truths which they contain.

3. An adverbial phrase may often be condensed into one word.

The prisoner seized *with eagerness* this one chance for freedom.

The prisoner seized *eagerly* this one chance for freedom.

Other cases in which single words can be expanded into phrases and clauses furnish examples for contractions.

Rearrangement of Words. — The expression of thought may often be varied by changing the order of the words in a sentence. The usual order of the words in the English declarative sentence is, first the subject, then the predicate. This is called the **natural order** of the sentence. When a part or all of the predicate is placed before the subject, the sentence is said to have the **inverted order**. The inverted order is often used in poetry for poetic effect, and in prose to give clearness or emphasis or to avoid monotony when this order can be employed without changing the meaning or affecting the sense.

The Arrangement of the Words in a Sentence may be varied in Several Ways. —

1. An adverb, a phrase, or a clause modifier of the verb may be placed before the subject.

Swiftly the moments are passing.

In the intervals of his pain, Milton used to swing in a chair, and sometimes played upon the organ.

And when above the surges, they saw his crest appear, all Rome sent forth a rapturous cry.

2. A part of the verb may be put before the subject.

To no man *does* Fortune throw open all the kingdoms of this world, and say, "It is thine."

3. The object of a sentence may be placed before the subject.

Little we see in nature that is ours.

4. The entire predicate may be put before the subject.

Into the throat of the bird is given the voice of the air.

5. An attributive adjective is regularly placed before the noun it modifies, but sometimes it is placed after it in an appositive relation.

Labor gathers the web of the caterpillar, and weaves it into raiment, *soft and warm and beautiful*.

Exercises

1. (a) In "The Tempest," page 40, select examples of simple, compound, and complex sentences, and tell which kind is used most and which least in this selection. (b) Consider whether this narrative could have been as effectively told in short sentences only. (c) What is the order of arrangement in the first sentence in the first and second paragraphs? (d) Give a reason for this arrangement. (e) Are the sentences in these paragraphs loose or periodic? (f) Select the

modifiers in the second paragraph and tell what each modifies. (g) Is the arrangement coherent in these sentences? (h) Explain the punctuation beginning with the fourth paragraph to the paragraph ending with "The wild sea." (i) What is the chief characteristic of this narrative?

2. (a) Read "How I killed a Bear," page 42, and tell how the style differs from that of the narrative you have just studied. (b) What is the effect of the short sentences which are used? (c) Are there more loose or periodic sentences in this selection? (d) Are there any balanced sentences? (e) Combine the first and second sentences in the fourth paragraph. (f) What other sentences in this paragraph may be combined, and what connective word do you use to join them? (g) Are there any examples of climax in this selection? (h) In paragraph (7), transpose *when* to the beginning and consider the effect upon the sentence. (i) How many sentences in this paragraph have the natural and how many the inverted order? (j) What is the effect of the use of short sentences in the last paragraph? (k) Rewrite this paragraph, combining and expanding sentences when possible, and compare with the original form to see which is the more effective. (l) Judging from this selection, what would you say regarding the style which this writer employs? (m) Compare sentences in this narrative with ones in "Ichabod Crane's Ride," page 20, and explain how they differ.

3. Write a character sketch, taking for your subject Maggie or Tom Tulliver in "Mill on the Floss," Jim Hawkins in "Treasure Island," Portia in "Merchant of Venice," "Evangeline," or some other well-known character from literature, making your portrayal so clear that the class will be able to recognize the person from your sketch.

4. Write upon the causes which led the United States to take up arms against Spain in the recent conflict. Justify the action of our government, making use of the methods which you have learned for securing emphasis.

5. Rewrite one of the themes written several weeks ago, varying the form of expression by any of the methods you have learned, when you can give clearness, emphasis, smoothness, or any desired quality to your sentences by so doing.

CHAPTER VI

THE WORD

SECTION XXIII

Word Form

LANGUAGE is the expression of thought by means of words. Signs and gestures may sometimes be used to express simple ideas, but as every idea is represented by a distinct word, thought can be more fully expressed by words than in any other way. Hence every one who has the power of speech uses words to convey his thoughts to others. In order then that you may present your thoughts in such a form as to give to another person your intended meaning you must know words; that is, you must understand the form, meaning, and use of a word before it becomes a part of your word stock, and can be used correctly and effectively in the expression of thought. To acquire this knowledge a study of words which shall include the form, meaning, and use must be made an important part of your language preparation.

Word Form, Spelling. — No matter how important a thought may be, nor how well chosen the words in which it is expressed, nor how neat the writer's penmanship may be, if the spelling is faulty the composition will be marred. It is therefore necessary when learning to use language that one should learn to spell correctly.

Since one generally learns to spell through the eye, poor spelling is often the result of one's not having looked care-

fully enough at the form of a word to get and retain a picture of it in the mind. A good rule to follow for the improvement of your spelling is to observe accurately the form or spelling of a word, and then endeavor to fix it in your mind. When in doubt about the spelling of a word, always consult a dictionary. You should write all words that give you trouble in a book kept for the purpose. The list representing, as it will, the words which you most frequently misspell, should be occasionally reviewed until the spelling of each word becomes well fixed in your mind. Sometimes poor spelling is the result of careless pronunciation. When this is the case more attention should be given to correct pronunciation.

There are a few rules for the spelling of certain words when suffixes are added that may be helpful to you.

1. Words ending in *e* preceded by a consonant usually drop *e* before adding a suffix beginning with a vowel.

come, coming; write, writing; believe, believing.

2. Words ending in *ue* drop *e* before adding any suffix.

true, truly; argue, arguing; virtue, virtuous.

3. Most words ending in *e* keep the *e* when a suffix beginning with a consonant is added.

sense, senseless; square, squarely; excite, excitement.

4. Monosyllables and words accented on the last syllable double the final consonant when taking a suffix.

run, running; cut, cutting; occur, occurred; forget, forgotten.

5. Words ending in *y* preceded by a consonant change *y* to *i* before all suffixes except those beginning with *i*.

try, tried; happy, happiest; lady, ladies.

6. Words ending in *y* preceded by a vowel keep the *y* before all suffixes.

joy, joyful; play, played; toy, toyed.

Give words to illustrate each of the above rules.

Exercises

The following list contains common words that are frequently misspelled. Mark any words that cause you trouble and give particular attention to these in preparing for dictation exercises to be given from this list by your teacher.

Abbreviate, abcess, academy, accessible, acknowledgment, agitate, agreeable, analysis, annually, antecedent, appalling, arouse, artillery, ascertain, auxiliary.

Battalion, beginning, believe, benefited, beseech, blamable, buccaneer, buoyant, business.

Calendar, caricature, ceiling, celebrate, changeable, circuit, colonel, column, committee, convalescence, council, counsel, counselor, counterfeit, criticise, corollary.

Decisive, defendant, dependence, descendant, despair, development, dilapidated, disappear, disappoint, discipline, dissipation, divisible.

Eccentric, economize, embarrass, eighth, equally, exaggerate, exceedingly, excelling, exhibition, extravagant.

Fascinate, February, feign, forcible, fossil, frieze, fulfill.

Gayety, government, granary, grandeur, grievous.

Harass, holiday, humorous, hygiene, hypocrisy.

Illegible, impossible, incessant, indelible, ingenious, irresistible, inseparable, installment, intelligible, intercede, judgment.

Laboratory, legible, leisure, liniment, luscious.

Machinery, maneuver, medicine, mercenary, millinery, miniature, miscellaneous, mischief.

Noticeable, niece, occurrence, opposite.

Parallel, peaceable, perseverance, phenomenon, positively, principal, principle, precede, privilege, proceed, promissory.

Receive, receipt, reference, reprieve.

Salary, seize, separate, siege, souvenir, stationary, sta-

tionery, stratagem, succeed, superintendent, susceptible, symmetry, synonym.

Technical, till, traceable, truly, tyranny, twelfth.

Until, vengeance, villainy, visible, vocabulary, warrior, yield.

SECTION XXIV

The Meaning of Words

In order to use language so that you may be understood you must employ words in their accepted meanings, hence much attention must be given to the study of the meaning of words.

It is not enough to know in a vague way what a word means, or to have an uncertain understanding of the sense in which it is used by others. Its meaning must be so well understood that it can be used correctly and appropriately either in spoken or written language. Such a knowledge of words increases the vocabulary, thus enabling one to express thought clearly and accurately, and to give shades of meaning as one having a limited vocabulary cannot do. If you will note the language of many people with whom you converse, you will discover that the same words are being constantly repeated, and a few words are made to do service in a variety of senses. Such expressions as a "nice day," a "nice girl," a "nice dress," a "nice time," "horrid weather," a "horrid man," a "horrid lesson," are heard every day. What distinctions of meaning can a person make who employs the same words to describe everything about which he speaks? So important is this matter of acquiring a good vocabulary that you should employ every means to increase your own. If you were to add but one word each day, consider the effect in a few

years upon your vocabulary and the consequent improvement in your language.

Means of increasing the Vocabulary. — A careful reading of literature and the frequent use of a dictionary are the surest ways of increasing one's vocabulary. No word should be passed by until its meaning is known. It is a good plan to write the words and their meanings for future reference if needed; besides, the act of writing the word helps to fix it in the memory. It is not always sufficient to know merely the dictionary meaning of a word. It is necessary to know in just what sense it is used by educated people; and to learn this you should read literature, observing in what sense reputable authors employ certain words, and the fine distinctions they make in the use of words and expressions. When once you understand a word you should make an effort to use it both when speaking and writing. At first it may be a little difficult to do so, but after you have used it a few times the strangeness will disappear, and it will become a part of your language stock, to be used whenever needed in the expression of thought.

Synonyms. — It is often found that of several words having essentially the same meaning one will best express the idea which we wish to convey. Therefore a knowledge of the synonyms of a word as well as its meaning is necessary. One word may be more accurate, more emphatic, or more pleasing in sound than another, and hence the careful writer will select from among the words which might be used the one which will best suit his purpose. A person may find that he is using the same word so often in a sentence or a paragraph as to cause monotony, and then he will seek for another word which may be used in the same sense to give variety. These and other cases will constantly

arise, when a writer will find a knowledge of the synonyms of a word essential, and therefore one must not neglect this important phase of word study. By trying different words to find which will best express the meaning desired in each case, skill in the choice of words is developed, and one's language is improved.

Exercises

1. Give the meaning, and name one or more synonyms of the following: —

Afraid, amiable, awkward, courageous, courteous, deserted, difficult, energy, exhausted, generous, great, honest, information, instruct, proud, puzzled, residence, resolve, resolute, recognize, repeated, select, sheltered.

2. Write a sentence, using in it one of the above words; then rewrite, using a synonym of the word. In the same way write sentences, using first the words in the list and then their synonyms.

3. Write as many synonyms as you can for each of the following words. Use these words in sentences, and then rewrite, using the synonyms of the words, and note different shades of meaning given by the use of the various synonyms.

Comprehend, dangerous, extravagant, frequently, gradually, joyful, lament, lonely, melodious, plaintive, rapidity, robust, strong, surprise, shrewd, vast.

4. Rewrite one of your former themes, substituting synonyms for any of the words used when by the change you can improve the language by giving it clearness, emphasis, smoothness, or variety.

5. Copy the following, substituting synonyms for any of the words used when it can be done without greatly changing the meaning. Consider slight differences in meaning which result from the use of different synonyms.

Whatever might be the way in which a journey was performed, the travelers, unless they were numerous and well armed, ran considerable risk of being stopped and plundered. The mounted highwayman, a marauder known to our generation only from books, was to be found on every main road. The waste tracts which lay on the great routes near London were especially haunted by plunderers of this class. Hounslow Heath on the Great Western Road, and Flinchley Common, on the Great Northern Road, were perhaps the most celebrated of these spots. The Cambridge scholars trembled when they approached Epping Forest, even in daylight. Seamen who had just been paid off at Chatham were often compelled to deliver their purses on Gadshill, celebrated nearly a hundred years earlier by the greatest of poets as the scene of the depredations of Falstaff. The public authorities seem to have been often at a loss how to deal with the plunderers. At one time it was announced in the Gazette that several persons, who were strongly suspected of being highwaymen, but against whom there was not sufficient evidence, would be paraded at Newgate in riding dresses; their horses would also be shown; and all gentlemen who had been robbed were invited to inspect this singular exhibition. On another occasion a pardon was publicly offered to a robber if he would give up some rough diamonds, of immense value, which he had taken when he stopped the Harwich mail. A short time after appeared another proclamation, warning the innkeepers that the eye of the government was upon them. Their criminal connivance, it was affirmed, enabled banditti to infest the roads with impunity. That these suspicions were not without foundation is proved by the dying speech of some penitent robbers of the age, who appeared to have received from the innkeepers services much resembling those which Farquhar Boniface rendered to Gibbet.

From "History of England." — MACAULAY.

Antonyms. — Antonyms are words having opposite meanings. We hear what we may call negative statements, in which we say what something is *not*, rather than what it is, and we frequently hear things, qualities, and actions con-

trasted. In these cases antonyms are used. For example, instead of saying, "The boy had an easy lesson," we may say, "The boy did not have a difficult lesson," using an antonym of *easy* with the negative *not*. Strong contrasts are often made by the use of antonyms. In the following the appearance of two streets is presented by contrasts in which antonyms are used.

"These two streets furnished a striking contrast; the one was broad, the other was narrow, the one was clean and well kept, the other was dirty and neglected."

By knowing the antonyms as well as the synonyms of the words you use, you will often be able to change the form of expression, to give variety, clearness, emphasis, or other desirable qualities to your language. The study of antonyms, like the study of synonyms, adds to your vocabulary, and thus increases your language stock.

Exercises

1. Use each of the following pairs of words in sentences to express the same thought:—

full	empty	present	absent
happy	sad	rich	poor
find	lose	scatter	gather
new	old	smooth	rough
encourage	dishearten	true	false
beautiful	ugly	noisy	quiet
suitable	unfit	yielded	resisted
awkward	graceful	economy	extravagance
display	conceal	forget	remember
miser	spendthrift	punctual	tardy
remain	depart	industrious	idle
adorn	disfigure	friend	enemy
preserve	destroy	courage	fear
refused	consented	weak	strong

2. Notice how antonyms are used in the following to state the contrast between the things mentioned: —

“What is the use of thee, thou gnarled sappling?” said a young larch tree to a young oak. “I am straight and taper as a reed, thou straggling and twisted as a loosened withe.” — CARLYLE.

The whale has enormous size, the octopus is small; the hippopotamus has a cuirass, the octopus is naked; the jararaca hisses, the octopus is dumb. — VICTOR HUGO.

Generally we are under the impression that a man's duties are public and a woman's are private, but this is not altogether so. — RUSKIN.

As it was now too dark to read, and nothing could be seen through the window of the coach but driving rain and darkness, there was no way of employing my time except in studying my fellow-passengers. Two men occupied the seat opposite me and toward these I directed my attention. Each seemed to be the opposite of the other in almost every particular. The one was tall and slim, the other short and stout; the one was old and apparently very feeble, the other had scarcely reached middle age and was the picture of health and vigor; the one was silent and preoccupied, only speaking in reply to the questions of the other while his companion chattered incessantly; the one seemed depressed, as though under the shadow of some great calamity or sorrow, the other fairly bubbled over with cheerfulness and good spirits. — CAREY.

3. Write a paragraph, contrasting the bee and the butterfly, and try to use in the description of the one antonyms of the words used in the description of the other.

4. Contrast two buildings that have points of difference, using when possible antonyms of the words that describe the one in the description of the other.

5. Describe two persons, making use of antonyms in contrasting their personal appearance and character.

NOTE. — It is a good plan for the pupil to keep a notebook in which he may write the words which he has occasion to look up, with their meanings and one or two synonyms and antonyms. Then he should endeavor to use the words until they become familiar and form a part of his vocabulary.

SECTION XXV

The Use of Words

We use words to express our thoughts, but unless we know what words to use and how to use them, we cannot make them convey the meanings desired. To make our meaning clear we must use words that will express correctly and plainly the thoughts we wish to express. There are certain fixed rules and laws that govern the formation of words and the development of the language, and consequently words have the meanings and uses which those persons who know these laws agree to give them. It is evident, then, that we must use words in these universally accepted meanings if we wish to make ourselves understood.

Usage. — The sense or meaning in which words are used is called **usage**, and the sense in which educated persons use words in our language is known as **good English usage**. If a person does not use words according to good English usage, he may not only fail to make his meaning clear, but he will be classed as illiterate or careless; for there is no surer test of a person's education than the language he uses. John Ruskin says that the turn of the expression of a single sentence will at once mark a scholar.

Much of the language which one hears in everyday conversation is not sanctioned by good usage; and as a young person whose language habits are forming naturally uses words that he hears others use, he must exercise great care lest incorrect words and expressions slip into his vocabulary.

The question which is constantly presenting itself to him is, which words he may accept as good English, and which he must reject. One general rule, that is always a safe one to follow, is to notice what words are used by educated persons and the best writers. The language of cultured people and of literature forms a standard of good usage, and if you will carefully observe and follow this standard you will not only learn what words have the sanction of good usage, but you will also gradually acquire the habit of using them yourself, and will thus make them a part of your own vocabulary. The words which are used by cultured people may be grouped into three classes, words in **present**, in **national**, and in **reputable** use.

Words in Present Use. — To be in present use a word must be understood by people at the present time, and it must be used in its present accepted meaning. The language is undergoing continual change; new words are being introduced into it and old words are falling into disuse, or are being used in a different sense than formerly. The language used by writers of an earlier day contains many words which require special explanation to make them intelligible to the reader of the present day, and it would be folly for a person to use them now if he expects to be understood. Many words have lost their original significance and must be used in their present accepted meanings.

Many of the new words that are continually making their appearance are as much to be avoided as old and obsolete words. New inventions, new conditions, and new customs give rise to new words. Many of these follow the etymology of the language and are at once accepted into literary English; but others, hastily coined to satisfy the demand for a new term, are not formed in accordance with

the laws which govern word structure, and therefore should be avoided. In some cases words belonging to the latter class become in time established in the language because people use them, and because no better words are found to take their places. Bicycle and telegram are such words.

Words in National Use. — Since a person usually writes to be understood by a large number of people rather than a certain few, he must use words that are generally understood by the people in all parts of the country for which he writes. For this reason foreign words, technical terms, and provincialisms should not be used when one is writing for the public at large. The use of Latin and French words and phrases, when English expressions would answer as well, savors of affectation and should be avoided. Provincialisms, words used only in a certain locality, should not be used when one desires to be understood by people beyond this particular locality. Technical terms that are not in general use should not be used when one is writing for the general public.

Words in Reputable Use. — Many of the words which we hear in everyday conversation and read in the newspapers have not received the sanction of good usage, and should not find a place in the vocabulary of any one who desires to use correct or reputable English. To this class belong all vulgarisms and slang expressions. A person who has even the rudiments of an English education would hardly be guilty of using such vulgarisms as "ain't" or "hisn," for such words are used only by the illiterate; but many persons who carefully avoid grammatical errors use slang, apparently forgetting that its use suggests coarseness and lack of refinement. The popularity of slang with certain

persons is due in part to its often being expressive and emphatic, but more largely to the fact that it enables one to piece out a limited vocabulary by making the slang word or phrase do service in a variety of cases. Its use indicates poverty of ideas and words, and interferes with clearness and accuracy; for it is impossible to express thought with completeness and make the fine distinctions as one can who has a rich vocabulary from which to choose.

Exercises

1. In a daily newspaper select new words that have not been accepted in literary English; foreign words not generally understood; technical terms; slang phrases; any other barbarisms which you may notice. Compare your list with those of your classmates.

2. Select in one of Shakespeare's plays obsolete words, and words that now have other meanings than when used by the poet. Review your list and try to substitute for these words others in present use.

3. Make a list of ten or more new words, explain the origin of each, and tell which ones you think may become established in the language.

4. Make a list of ten or more foreign words which you find in magazines and newspapers, and try to find a good English substitute for each.

5. Write a brief account of some recent event such as, a game of ball, an excursion, the coming of the circus, or any other occurrence about which you may wish to write. Read what you have written and if you find any barbarisms, or violations of good usage, correct them before bringing your composition to class for criticism.

SECTION XXVI

Improprieties

Certain words are often confused and hence incorrectly used through an imperfect knowledge of their meanings, or from carelessness in their use. Such misuse of words is called an impropriety. Improprieties most frequently result from confusing words which are similar in sound, as *accept* and *except*; or are related in meaning, as *may* and *can*. They may also be the result of confusing words used in an incorrect sense in vulgar English with the proper terms, as *mad* for *angry*, *party* for *person*.

The following gives some of the cases in which words are frequently confused.

Afraid for fear.

I *fear* you will be tardy. [Not: I am *afraid*.]

Advancement for advance. *Advance* is used in speaking of something that moves itself; *advancement* of something that is moved.

The *advance* of the army could be heard.

William's *advancement* to the position of salesman was expected.

Aggravate for exasperated. *Aggravate* means to make more grave, as in speaking of an offense; *exasperate* means to provoke or irritate.

The soldier's answer only served to *aggravate* his offense.

The boy's teasing *exasperated* the animal.

Alright for all right. There is no such word as *alright*.

Any for at all is often heard in such expressions as, "Mary said that she couldn't sing *any*." [Say, "could not sing *at all*."]

The boat had not moved *at all* during the night.

As for *that* is often used in such expressions as, "I do not know *as* I can go." [Say, "I do not know *that* I can go."]

Balance for remainder or rest. *Balance* means the difference between the two sides of an account, and cannot be used for *remainder* or *rest*.

The *remainder* of the time was spent in the art gallery.
I will tell you the *rest* of the story another time.

Between for among. Use *between* when two things are considered and *among* when more than two are considered.

You must choose *between* the two courses the one which you will take.

It is difficult to make a choice *among* so many pretty things.

Capacious for large. *Capacious* is used in speaking of things that are capable of holding much.

Jack carried a *capacious* bag which he expected to fill with *large* nuggets of gold.

Couple for pair. *Couple* implies coupling or tying together.

The birds that built their nest in our apple tree are a happy *couple*.

We could see a *pair* of oxen plodding their way slowly up the hill.

Claim for affirm or declare. *Claim* means to demand what belongs to one. *Affirm* or *declare* means to say or assert upon one's knowledge.

He *claimed* the reward.

They positively *affirm* that they saw the meteor.

He *declares* that he found the book.

Deadly for deathly. *Deadly* implies something that will cause death. *Deathly* means like death.

Knowing that the bottle contained a *deadly* poison, the physician turned *deathly* pale when he saw how much the sick man had taken.

Directly for soon. *Directly* means in a straight line, and does not refer to time.

I shall go *directly* to his house as *soon* as I receive the message.

Elegant for pleasing or pleasant. *Elegant* is used of that which indicates refined taste, or of persons that possess refinement, grace, or politeness.

He was a dignified old gentleman with the *elegant* manners of an earlier day.

We had a very *pleasant* day for the picnic.

Expect for suppose or suspect. *Expect* is used in the sense of "looking forward to." *Suppose* means to assume as true, to believe. *Suspect* means to mistrust.

I *suppose* you know that I *expect* a friend.

I *suspect* that he read the questions.

Fix for repair or mend. *Fix* means to fasten, and cannot be used for repair.

He had the broken shelf *repaired*, then he *fixed* it securely to the wall.

If the sled is *mended*, it can be used for some time yet.

Further for farther. *Further* is used in the sense of addition to anything, *farther* is used in speaking of distance.

I can add nothing *further* to what has already been said. It is three miles *farther* to the village.

Got is often used incorrectly with *have*, as in "I have *got* it." *Got* is superfluous and should not be used in such cases. Say "I have it."

Gorgeous for pleasant. *Gorgeous* implies something that is superbly showy or brilliant.

The setting sun painted the sky with *gorgeous* colors.

The party was a very *pleasant* affair. [Not: *gorgeous*.]

Guess for think or believe. *Guess* indicates conjecture or surmise, and should not be used for *think* or *believe*.

Can you *guess* the riddle?

I *believe* that the boy told the truth.

I *think* that I had better go at once.

Healthy for healthful and wholesome. That may be spoken of as *healthy*, which is in good health; that which produces health is *healthful* or *wholesome*, as a *healthful* climate, *wholesome* food.

The physician said the patient must eat *wholesome* food and remove to a more *healthful* climate if he hoped to become *healthy*.

Home or to home for at homé. Such expressions are often heard as, "He *isn't home*," or "*He isn't to home*." Say "He is not *at home*."

Horrid for unpleasant. *Horrid* should be used in speaking only of something that is frightful, shocking, or that causes horror.

The battlefield presented a *horrid* sight.

The weather was very *unpleasant*.

Hung for hanged. *Hung* should not be used in speaking of a person.

A tattered flag *hung* from the window.

Haman was *hanged* upon the gallows he had made for Mordecai.

In for into. *In* indicates presence within; *into*, motion toward the inside.

The animal moved around *in* his cage, but when we approached he went *into* his den.

Inside for within. Do not use *inside* to refer to time.

I will certainly be back *within* an hour. [Not: *Inside* of an hour.]

Learn for teach. *Learn* means to receive instruction, *teach* means to give instruction.

We must *learn* to use our eyes, if we would see the interesting things about us.

"*Teach* me thy ways, O Lord."

Leave for let. We often hear "*Leave* go" for "*Let* go."

Light for alight. *Light* means to ignite or kindle, as a fire; *alight* means to come down from, as to *alight* from a horse.

Limit for limitation. *Limit* means a boundary; *limitation* means the condition of being restricted, or is something that restricts.

The river was decided upon as the western *limit* of the colony.

Nature has set her *limitations*.

Locate for settle. We *locate* or determine the situation of something; we *settle* in a particular place.

The emigrants *settled* in Dakota.

Without much difficulty we *located* the sound in an old empty building near by.

Love for like. *Love* is often heard where *like* is meant. We *love* our friends, but we *like* things or persons that please or are agreeable to us.

"I *like* you because you are patient."

"*Like* me no longer, then, *love* me instead."

Lot for number. *Lot* means a distinct part or parcel, as of land, and does not denote a large number.

A *number* of people from the city came down to look at the *lot* that was offered for sale.

Mad for angry. *Mad* means crazy, insane.

With marvelous cunning the *mad* man had eluded the watchfulness of his keepers.

"Be ye *angry* and sin not."

Can for **may**. *Can* implies the ability to do a thing; *may* denotes permission.

**May* we go to the park this afternoon?

You *may* if you *can* finish your lessons in time.

Most for **almost**. We often hear such statements as, "It is *most* time to go." *Almost* should be used in this case.

I have *almost* finished reading the book.

The teacher said he would give the reward to the one in the class who deserved it *most*.

Much for **many**. *Much* is used in speaking of quantity; *many* in speaking of number.

How *many* shiploads of grain were shipped from Duluth last year, and how *much* did each contain?

Mutual for **common**. *Mutual* should be used only to indicate an interchange between both sides.

They exchanged *mutual* vows and promises.

It was the *common* misfortune of these friends that made them hold together.

Nerve for **assurance** or **impudence**. *Nerve* may be used to denote bodily strength or vigor, or courage, but not to denote impudence as in such common expressions as, "He has the *nerve* to say anything."

The general displayed great *nerve* and presence of mind. The man's *impudence* was surprising.

Nice for **attractive** or **pleasing**. Persons having limited vocabularies usually speak of everything that pleases them as "nice" and everything that does not as "horrid." This habit should be carefully avoided.

The girls all presented an attractive appearance and their manners were *pleasing*.

Notorious for noted or famous. A man may be *noted* and not be *notorious*. *Notorious* implies known in an undesirable way.

The emperor Nero was *notorious* for his cruelty.
Marconi is a *noted* electrician.

Nowhere near for not nearly. One often hears such statements as, "There was *nowhere near* enough food for the entire company." In such a case *not nearly* should be used.

On to for on. We frequently hear such statements as, "He jumped *on to* the box." *On to* is not used by careful writers, and should be avoided.

Party for person. *Party* implies a company of persons, and is therefore incorrect when speaking of only one person.

The *person* that carried the gun said that he belonged to a *party* of hunters that was returning from the mountains.

Posted for informed. To speak of a person as *posted* is incorrect. Bills are *posted*, a person is *informed*.

Gladstone was the best-*informed* man of his day.

Propose for purpose. To *purpose* to do something is to resolve to do it, but to *propose* something is to suggest or set forth, as a plan.

John did not *purpose* to play himself when he *proposed* the game.

That to ourselves in passion, we *propose*,
The passion ending, we the *purpose* lose.

Quite for rather. This use of *quite* is very common in America, but it is not in good literary use. *Quite* means entirely.

It is *rather* doubtful whether he will ever *quite* recover the use of his limbs.

The way was pleasant, although the air was *rather* cool.

Relation for relative. *Relative* should be used in speaking of one's kindred, as *relation* is used in the broader sense of the connection between two things, or of the bearing of one fact upon another.

The *relatives* were called together to listen to the reading of the will.

The *relations* between the two schools had always been very friendly.

Stay for stop. We often hear *stop* used for *stay*, as in "We are stopping at the Palmer House." *Stop* means to pause, to cease to go forward. *Stay* means to remain in a place for a period of time.

Washington *stayed* at the Craigie House while in Boston. The train *stopped* only a few minutes to take on passengers.

Settle for pay. A man *pays* a bill, but *settles* in a certain place.

The travelers *paid* for their night's lodging, and then continued their journey to the place where they intended to *settle*.

Transpire for happen. *Transpire* means to become known and should not be used in the sense of *to happen*.

It *transpired* that a secret meeting had been held.

It seldom *happens* that the Senate refuses to confirm an appointment made by the President.

Verbal for oral. A message might be *verbal*, but not *oral* if it were in writing.

No *verbal* message could have been more effective than the rattlesnake skin, full of bullets, which the Pilgrims sent to the Indians.

As there was not time to write the message the general told the soldier to deliver it *orally*.

Exercises

I. Review the words and examples given, and make at least one sentence to illustrate the use of each.

II. Insert the proper word in each of the blank spaces in the following sentences: —

1. The news of the — of the army spread terror throughout the town.

2. I — that our men will lose the game.

3. The bookkeeper spent the — of the day trying to find his mistake.

4. One must choose — the many vocations offered the one which he will pursue.

5. Columbus — that the world was round.

6. I — you have some reason for your opinion, but I — the prisoner is guilty.

7. The old man wore a long coat with — pockets, which were always filled with apples and sweetmeats for the children.

8. The pursuit was greatly hindered by the army's having to — the broken bridges.

9. Had they gone a little —, they would have found the fugitive.

10. Mountain air is always — and invigorating.

11. As I came into the room, Jocko, the monkey, jumped — the table.

12. The crowd was so large that a — of people could not get seats.

13. If I — get those apples in the top of the tree, you — have them.

14. Although Carl knew that it was — time for school, he still lingered to watch the soldiers.

15. It was their — affliction that led to a reconciliation — the two sisters, and to a — exchange of regrets.

16. We — skate a while longer, for it is — time to go home.

17. There were a — of books on the table.

18. The — who addressed the crowd on the street belonged to the governor's —.

19. When the poor man lost his fortune his friends and — all turned from him.

20. The speaker seemed to be well — upon all the topics of the day.

21. As it is usually — cool on the mountain, the guide told the travelers to take wraps with them.

22. When we were abroad, we — a month in Rome.

23. The messenger brought no letters, but he had an — message for the colonel.

24. The tramp who asked the judge to lend him ten dollars to pay his fine had a great deal of —.

25. As Mr. Micawber could not — the bill, he was sent to the debtor's prison.

26. It — that the conductor was asleep when the accident —.

III. Tell which of the words in italics may be correctly used in the following sentences.

1. The art of printing was *invented* (*discovered*) in 1454.

2. There are *less* (*fewer*) people in Nevada than in any other state in the United States.

3. Our outward *acts* (*actions*) are prompted from within.

4. Napoleon had the *capacity* (*ability*) for great undertakings.

5. Every one should have some settled *avocation* (*vocation*).

6. The starving colonists watched *anxiously* (*eagerly*) for a ship, *bringing* (*fetching*) supplies.

7. Benedict Arnold *intended* (*calculated*) to surrender West Point to the British.

8. A great many *emigrants* (*immigrants*) came into this country last year.

9. He went to the meeting of the *council* (*counsel*) to ask for *council* (*counsel*).

10. Washington was a man of noble and irreproachable *reputation* (*character*).

11. Franklin's *observation* (*observance*) of life led him to make many wise maxims.

12. The boy is industrious and is *certain* (*bound*) to succeed.

13. The lightning flashed *continually* (*continuously*).

14. The *perspective* (*prospective*) of the picture was faulty.

15. The mastodon was an animal of enormous *proportion* (*size*).

16. The assassin's fate was considered *quite* (*plenty*) good enough for him.

17. A person is often *apt* (*liable*) to be mistaken in his opinions of others.

18. He lost the position through his habitual *neglect* (*negligence*).

IV. Use each of the words in italics in the sentences with which they are given, and explain how the two sentences thus formed differ in meaning.

1. The teacher told Henry to *bring* (*fetch*) his composition.

2. It *transpired* (*happened*) that the President and the cabinet did not agree.

3. He was reading the *latest* (*last*) book by a famous author.

4. The resources of the colonists were *small* (*limited*).

5. Washington knew that Braddock's method of warfare was *liable* (*likely*) to prove disastrous.

6. The candidate received a *majority* (*plurality*) of the votes cast.

7. France was *persuaded* (*advised*) to aid America in her struggle for freedom.

8. The prisoner *confessed* (*admitted*) his guilt.

9. It was a very difficult game to *teach* (*learn*).

10. Gladstone was a man of great *ability* (*capacity*).

11. It was considered the greatest *discovery* (*invention*) of the century.

12. It was believed that Queen Elizabeth *loved* (*liked*) the Earl of Leicester.

13. The wounded soldier said that his pain was greatly *relieved* (*alleviated*).

14. The stranger's style of dress was certainly *new* (*novel*).

15. Is it true that you *suspect* (*expect*) your friend?

16. The speaker *referred* (*alluded*) to Lincoln.

17. They *proposed* (*purposed*) throwing the tea into the harbor.

18. The boy generously divided the peaches *among* (*between*) his sisters.

19. There is *liable* (*likely*) to be a storm.

20. His father had supplied him *plentifully* (*sufficiently*) with money for his journey.

V. Consult a dictionary for the meaning of the following words and make a sentence to illustrate the correct use of each.

habit	custom	less	fewer
accept	except	invent	discover
partake	share	abundance	plenty
portion	part	rise	arise
recollect	remember	receipt	recipe
admit	allow	amount	quantity
argument	plea	ask	demand
captivate	capture	center	middle
compliment	complement	champion	support
lease	hire	proposal	proposition
union	unity	testimony	verdict
student	scholar	awfully	very
in	into	funny	odd
able	superior	claim	assert
real	very	nice	pleasant

SECTION XXVII

Words of Anglo-Saxon and Latin Origin

Our language has grown and developed from the simplest beginnings until now it has the richest vocabulary of any language. Various influences enter into the formation and growth of a language; but the sources from which English has been mainly derived are Latin and Anglo-Saxon, and the words in the English vocabulary show the same differences which marked these two languages. Short words are usually of Anglo-Saxon and long words of Latin origin. The former, which formed the foundation of the language, relate to the common affairs of life; and since they are thus the ones which the child learns first, they furnish the foundation of the language of the individual. Words of Latin origin came into the language later as the

language of the court and polite society, and hence they deal with the elegancies of life. At first the two languages were kept entirely distinct, the Anglo-Saxon being the language of the common people; and the Norman French, the form in which the Latin element came into England, being the language of the courtiers. Gradually the two were blended into one language, part Anglo-Saxon, part Latin, which possesses the strength and terseness of the one and the elegance and refinement of the other; and which is, with the changes which the development of a language produces, the English language of to-day.

The Use of Long or Short Words. — Some writers habitually express thought in plain, direct language, using mainly short words, and others use long words, expressing themselves in an elegant or "ornate" form of expression, as it is called. The language of poetry is more ornate than that of prose, but some prose writers use many long words and present their thoughts in an elegant, dignified form. Both kinds of words are effective when used with care; but judgment must be exercised in their selection, for the use of high-sounding ornate language in the direct statement of facts that usually require simple words, will not only make the language seem weak, but ridiculous as well. If we were to hear, "Our feline friend is suffering from the effects of allowing her foot to come into too close contact with the overheated stove," we should consider the language inappropriate, and think that too many words were wasted in the statement of a simple fact that could have been better expressed by simply saying, "The cat burned her foot on the hot stove." In the following the author uses short words that possess force and clearness, for his purpose is to tell clearly and directly what happens.

FOOTBALL AT RUGBY

Away goes the ball, and the bulldogs after it, and in another minute there is a shout of "Intouch," "Our ball." Now is your time, old Brooke, while your men are still fresh. He stands with the ball in his hands, while the two sides form in deep lines opposite one another; he must strike it straight out between them. The lines are thickest close to him, but young Brooke and two or three of his men are shifting up farther, where the opposite line is weak. Old Brooke strikes it out straight and strong, and it falls opposite his brother. Hurrah! that rush has taken it right through the school line, and away past the three trees, far into their quarters, and young Brooke and the bulldogs are close upon it.

The school leaders rush back shouting, "Look out in goal," and strain every nerve to catch him, but they are after the fleetest foot in Rugby. There they go straight for the school goal-posts, quarters scattering before them. One after another the bulldogs go down, but young Brooke holds on. "He is down." No! a long stagger, and the danger is past. And now he is close to the school goal, the ball not three yards before him. There is a hurried rush of the school fags to the spot, but no one throws himself on the ball, the only chance, and young Brooke has touched it right under the school goal-posts.

The school leaders come up furious. Old Brooke, of course, will kick it out, but who shall catch and place it? Call Crab Jones. Old Brooke stands with the ball under his arm motioning the school back. He will not kick-out till they are all in a goal, behind the posts; they are all edging forward, inch by inch, to get nearer for the rush at Crab Jones, who stands there in front of Old Brooke to catch the ball. If they can reach and destroy him before he catches, the danger is over; and with one and the same rush they will carry it right away to the schoolhouse goal. Fond hope! It is kicked out and caught beautifully.

Crab strikes his heel into the ground, to mark the spot where the ball was caught, beyond which the school line may not advance; but there they stand, five deep, ready to rush the moment the ball touches the ground. Trust

Crab Jones — he has made a small hole with his heel for the ball to lie in, by which he is resting on one knee, with his eye on Old Brooke. "Now!" Crab places the ball at the word, Old Brooke kicks, and it rises slowly and truly as they rush forward.

Then a moment's pause, while both sides look up at the spinning ball. There it flies, straight between the two posts, some five feet above the cross-bar, an unquestioned goal; and a shout of real joy rings out from the school-house players-up, and a faint echo of it comes over the close from the goal-keepers under the doctor's wall. A goal in the first hour — such a thing hasn't been done in the schoolhouse match this five years.

FROM "Tom Brown's School Days." — THOMAS HUGHES.

The long words used in the following are in keeping with the dignity and solemnity of the occasion upon which they were uttered.

THE IMPEACHMENT OF WARREN HASTINGS

On the third day Burke rose. Four sittings were occupied by his opening speech, which was intended to be a general introduction to all the charges. With an exuberance of thought and splendor of diction which more than satisfied the highly raised expectation of the audience, he described the character and institutions of the natives of India, recounted the circumstances in which the Asiatic empire of Britain had originated, and set forth the constitution of the Company and of the English Presidencies. Having thus attempted to communicate to his hearers an idea of Eastern society, as vivid as that which existed in his own mind, he proceeded to arraign the administration of Hastings as systematically conducted in defiance of morality and public law. The energy and pathos of the great orator extorted expressions of unwonted admiration from the stern and hostile Chancellor, and, for a moment, seemed to pierce even the resolute heart of the defendant. The ladies in the galleries, unaccustomed to such displays of eloquence, excited by the solemnity of the occasion, and perhaps not unwilling to display their taste and sensibility, were in a state of uncontrollable emotion. Handkerchiefs

were pulled out; smelling bottles were handed around; hysterical sobs and screams were heard, and Mrs. Sheridan was carried out in a fit. At length the orator concluded. Raising his voice till the old arches of Irish oak resounded, "Therefore," said he, "hath it with all confidence been ordered, by the Commons of Great Britain, that I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons' House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all!"

From *Essays*, "Warren Hastings." — MACAULAY.

Value of Short Words. — You have seen the effectiveness of the short words in the selection quoted, and that in this case they state the facts presented with more clearness and directness than if words of many syllables had been used. There is sometimes danger, when many long, big-sounding words are used that the thought will be obscured, and for this reason, when the purpose is the direct statement of fact it is usually better to use simple words in order that the thought may stand out clearly, unobscured by the length and number of words in which it is expressed. Many writers prefer to use short words for the statement of facts which they wish to present with clearness and emphasis. The following illustrates the effective use of short words in the expression of ideas with special clearness and emphasis.

THE DIGNITY OF LABOR

All true work is sacred; in all true work, were it but true handwork, there is something of divineness. Labor, wide as the earth, has its summit in heaven.

Sweat of the brow; and up from that to sweat of the brain, sweat of the heart; which includes all Kepler calculations, Newton meditations, all sciences, all spoken epics, all acted heroisms, martyrdoms,—up to that “Agony of bloody sweat,” which all men call divine. Oh, brother! if this be not “worship,” then I say more pity for worship; for this is the noblest thing yet discovered under God’s sky. Who art thou that complainest of thy life of toil? Complain not! Look up, my wearied brother; see thy fellow-workmen there, in God’s eternity. . . . To thee, Heaven, though severe, is not unkind; Heaven is kind,—as a noble mother; as that Spartan mother, saying, while she gave her son his shield, “With it, my son, or upon it!” Thou, too, shalt return home in honor; to thy far-distant home in honor, doubt it not,—if in the battle thou keep thy shield.—CARLYLE.

Some of our greatest and best writers of English have clothed their most beautiful thoughts in simple language, which even a child could understand; and their writings, because of this, possess a clearness, a vigor, and a beautiful simplicity which is not excelled by the grandeur and stateliness of a gorgeous assemblage of elegant polysyllables. The following lines, which every one can understand, possess rare beauty and sweetness.

THE CUCKOO

O blithe newcomer! I have heard,
I hear thee and rejoice.
O cuckoo! shall I call thee bird,
Or but a wandering voice?

While I am lying on the grass
Thy twofold shout I hear,
From hill to hill it seems to pass,
At once far off and near.

— WORDSWORTH.

Three years she grew in sun and shower,
Then nature said a lovelier flower
On earth was never sown;

This child, I to myself will take,
She shall be mine and I will make
A lady of my own.

— WORDSWORTH.

Value of Long Words. — Do not conclude from what has been said that it is always best to use short words, for this is not the case. Often a statement which would seem abrupt and harsh if expressed in short words is made less severe and offensive to the ear by presenting it in graceful polysyllables. Then, too, the character of the thought to be expressed, or the scene to be described, may require more elegance and dignity of expression than could be given by the use of short words. When the citizens crowded around to see the body of Cæsar, pierced by the daggers of the conspirators, as Mark Antony withdrew the mantle that covered it, some one exclaimed, "O piteous spectacle!" This expression suited the solemnity of the occasion better than if he had said, "O sad sight!" or used some other equally terse exclamation. In the following sentence from the Declaration of Independence the long words are better suited to the dignity of the subject than short ones would be, for they lend a certain stateliness and grandeur that might be wanting were shorter and simpler words used.

"Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed."

Notice the effectiveness of *established*, *accordingly*, *abolishing*, and other long words that are used. It would be difficult, even if it were possible, to produce the same effect and give the same dignity to the utterance by the use of short words.

Notice how perfectly in keeping with the stately verse of Shelley's poem, "The Spirit of Solitude," are the words used in the following description:—

Through the dell,
Silence and Twilight here, twin sisters, keep
Their noonday watch, and sail among the shades,
Like vaporous shapes half-seen. Beyond, a well,
Dark, gleaming, and of most translucent wave,
Images all the woven boughs above,
And each depending leaf, and every speck
Of azure sky darting between their chasms;
Nor aught else in the liquid mirror leaves
Its portraiture, but some inconstant star
Between one foliaged lattice twinkling fair,
Or painted bird sleeping beneath the moon,
Or gorgeous insect floating motionless,
Unconscious of the day, ere yet his wings
Have spread their glories to the gaze of noon.

—SHELLEY.

Exercises

1. Find and bring to class selections from standard authors to illustrate the use of short words; also selections to illustrate the use of long words.

2. Compare the description of George Washington by Edward Everett, page 30, with that of "The Old Inspector" by Nathaniel Hawthorne, page 31, in order to determine which of the writers uses the greater number of short words. Similarly, compare the first twenty lines of "Ichabod Crane's Ride," page 20, with "The Fight with the Carronade," page 115; "A New England Snow-storm," page 77, and "The House Fly," page 96; the selection from the "Bunker Hill Oration," page 85, and "Priam in the Tent of Achilles," page 94.

3. Count the number of short words and long words in

the selections suggested in (2), to determine in what proportion each of these writers uses long and short words.

4. The story of "Robinson Crusoe" by Daniel DeFoe has been rewritten for children entirely in words of one syllable. Rewrite the following account of finding the footprints in the sand, using, where possible, words of one syllable.

THE FOOTPRINTS

It happened one day about noon, going toward my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen on the sand. I stood like one thunder-struck, or as if I had seen an apparition. I listened, I looked about me, but I could hear nothing nor see anything; I went up to a rising ground to look farther; I went up the shore and down the shore, but it was all one: I could see no other impression but that one. I went to it again to see if there were any more, and to observe if it might not be my fancy; but there was no room for that, for there was exactly the print of a foot — toes, heel, and every part of a foot. How it came hither I knew not nor could I in the least imagine; but after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man. Nor is it possible to describe how many various shapes my affrighted imagination represented things to me in, how many wild ideas were formed every moment in my fancy, what strange unaccountable whims came into my thoughts by the way. When I came to my castle (for so I think I called it ever after this) I fled into it like one pursued. Whether I went over by the ladder as first contrived, or went in at the hole in the rock, which I had called a door, I cannot remember; no, nor could I remember the next morning, for never frightened hare fled to cover, or fox to earth with more terror of mind than I to this retreat.

From "Robinson Crusoe." — DE FOE.

SECTION XXVIII

Choice of Words

From what you have learned about words, you will readily see that the choice and use of words is the most important factor in the clear and effective expression of thought. A writer's paragraphs may show the order in which he has grouped his thoughts upon a subject, and his sentences may present a coherent arrangement of ideas; but unless words are used correctly and appropriately, his composition will fail to be clear and effective. It is therefore apparent that such a knowledge of words is necessary as will enable one to select and use them correctly and effectively. This requires that a person shall not only understand the meanings of the words and know which have the sanction of good usage; but that he shall have skill in selecting from among the large number of words at his disposal the ones that will be most effective and appropriate for the clothing of his ideas. This skill in choosing is developed through exercise; for it is mainly by trying words, and rejecting and trying others, until the ones best suited to the purpose are found, that the judgment is gradually trained, and the best word and the most appropriate phrase comes to one apparently without effort. A few suggestions for directing the judgment may perhaps prove helpful to young writers.

Long or Short Words. — Since the same thought may often be expressed with equal clearness either in short or long words, the question, which kind it is best to use, may perplex one. A rule which it is always safe to follow, is not to force big words into use, unless they are suggested naturally by the nature of the subject. Seek rather the short words, using long ones only when they will express the

intended meaning and answer the purpose better than short ones. The short words, usually of Anglo-Saxon origin, and the ones generally used in common everyday speech, possess force and directness; and are, as a rule, better than long ones for the statement of facts when a person wishes to come to the point of his remarks at once without lengthy descriptions and explanations. The long polysyllables, on the other hand, as they have an elegance of sound which the short words do not, may be effectively employed where grace and elegance of diction are desired. Another consideration which will influence a writer in the selection of words is their appropriateness to the subject and to the understanding of the reader. To use long pompous words in speaking upon a commonplace subject would make one's language appear ridiculous, and to use short words, with their suggestion of familiarity, would be out of place when the subject and the occasion calls for dignity and elegance of style. A writer should also consider for whom he is writing, that he may select words that will be understood, and will best convey to the minds of his readers the thoughts which he wishes to express, and thus produce the effect desired.

General or Specific Words. — Another point which one should consider when choosing words is whether general or specific words are more effective. A general word is one which relates to a class of ideas, and a specific word is one which is applied to a single idea. For example, *city*, *tree*, *animal*, are general words; *Boston*, *maple*, *lion*, are specific words. Since a general word denotes an entire class, including a large number of individual ideas or objects, it is clear that such a word would not be as definite as a specific word which denotes but a single idea. Vivid pictures can be presented better by the use of specific words, hence when

accuracy of statement is important, specific words should be used. When we read, "At nightfall, a haggard, thoughtful, gloomy man was seen returning alone to the battlefield," we have a more or less indefinite idea of the incident. When, however, we read the sentence which follows, "It was Napoleon, returning to Waterloo," instantly a vivid picture appears. The well-known figure in the familiar dress, the bowed head, the gloomy countenance, are outlined before our imagination as clearly as though on canvas; and to this external view we add a still clearer perception of the tumult of conflicting emotions which raged within the bosom of this man of fate as he wandered, dazed and bewildered by despair, back to the scene of the annihilation of his fondest dreams and boldest ambitions.

Often words in which there is an implied comparison are specific in effect, and present vivid ideas. For example, when we read, "His muscles were of iron, and his heart was of flint," we receive a more vivid idea than if we had been told, "His muscles are strong and his heart is hard;" similarly, the use of the name of one thing for that of another to which it bears a close relation, as, the sign for the thing signified, or the container for the thing contained often gives emphasis. "The power of the press is recognized," "the entire school applauded," have more force than if the words *newspapers* and *pupils* had been used instead of *press* and *school*.

In general, then, you should use specific words when they will include all you wish to express. Say exactly what you desire to say, and use those words, whether general or specific, that will best enable you to do this; but when you wish a word to include more than is suggested by a specific term you should use a general word.

Use Words that best express the Thought. — From what has been said about the choice of words the only definite rule which can be given is, use words that best express the thought and are appropriate to the subject and the occasion. The important consideration is not whether words are short or long, simple or elegant, general or specific, but that they express thought clearly and accurately, that a writer says neither more nor less, but exactly what he wants to say. If you have read "Sentimental Tommy," you will remember how Tommy failed in the composition-writing contest, because he could not think of the exact word to express an idea until too late, and his rival had finished writing and won the scholarship. This is an extreme case; yet it is this exactness in the choice of words which gives to one person's writing more clearness, more life, and more force than to another's. The study of words which will enable one to make them the effective instruments of thought communication is one which will require both time and effort. A power of discrimination which can gather out from among the great multitude of words the ones which will best answer the purpose cannot be gained quickly nor from the study of rules. It comes only through painstaking effort to always select and use the right word; but the increased ability to think logically and to express thought accurately will fully repay the labor.

Exercises

1. Count the short and the long words used by five different authors on a page selected from the writings of each, and tell which of them uses the more short and which the more long words.
2. Make a list of the names of things in everyday use, such

as articles of furniture, cooking utensils, etc., and state which are of Anglo-Saxon and which are of Latin origin. Consult a dictionary when necessary to determine the origin of a word.

3. Substitute short words when possible for the long words in the following:—

(a) The judge questioned the individual, and from the character of the replies that he received he felt justified in concluding that the prisoner was an escaped convict who had been incarcerated in the penitentiary, and he immediately entered into communications with the authorities of that institution in order to ascertain whether his conjectures were correct.

(b) To enforce this mandate of our fundamental law, each school district in this commonwealth has for the past forty years, under enactments of varied phraseology but like intent, been required to provide suitable school facilities and accommodations for all children of school age, residing therein and desiring to attend school.

(c) Every one knows that our higher institutions of learning make the successful completion of academic work leading up to their respective courses of study an indispensable condition of matriculation; also that attainment equivalent in scope and thoroughness to that required for admission into these higher institutions of learning is necessary to make our youth valuable members of society, prepare them for intelligent self-directing service, and to qualify them for the arduous responsibilities of citizenship.

4. Read some selection and make a list of the specific and also of the general words which it contains.

5. Substitute general for specific words in a description selected from the writings of Irving, Hawthorne, or Stevenson, and consider the effect of the change.

6. Give five specific words which may be used under each of the following general words:—

Sound, color, shape, house, bird, move, picture, good, bad.

7. Write sentences using, first, a general term from the above, and then one of the specific terms which falls under it, and consider which is more effective. Similarly, write sentences using all the general words in the list and one or more specific words under each.

8. Study a page from Ruskin, Lamb, Warner, or some other author which you are reading, and be prepared to discuss the appropriateness of the words.

9. Write an account of falling into the water while fishing or of escaping from a burning building, using short words in your narrative.

10. Examine several of your themes to discover whether you habitually use long or short words, general or specific terms. Consider whether you can improve any of the sentences by changing any of the words.

PART III

CHAPTER VII

EFFECTIVENESS IN LANGUAGE

SECTION XXIX

Various Ways of saying the Same Thing

You have learned that there are many different ways of saying the same thing, and that one form of expression may be better suited to one's purpose in one case and another form may be more desirable in another case. You have also seen that it is necessary to have a large vocabulary from which to choose words, and to know how to arrange them in sentences in various ways in order to express thought in different forms. Since *facility* in the use of language is the thing for which we constantly strive, the many ways in which thought may be expressed, and the results which may be obtained by the use of these different forms comprise a very important part of our study of language. A study of the various ways of saying the same thing, and the results obtained by the use of different forms is both interesting and profitable. Through a careful reading of literature you will find many ways in which the same thought may be expressed by different writers, and even by the same writer for different purposes.

The two definitions of an exclamatory sentence, given below, both state the same fact and convey the same idea of what an exclamatory sentence is, but different words

are used, and the meaning is expressed in a different way. The purpose of the writer in each case is to state clearly what an exclamatory sentence is, and he uses the words and the form of expression which he thinks will best define it.

Any sentence that expresses surprise, grief, appeal, or any strong emotion in the form of an exclamation or cry may be called an exclamatory sentence.

When declarative, interrogative, and imperative sentences are used as exclamations, expressing strong feeling, they are called exclamatory sentences.

A fact may often be stated or a thought expressed in entirely different language. In the following, notice the use of different language to express the same thought, and tell what this thought is.

The childhood shows the man,
As morning shows the day.

— MILTON.

The child is father of the man.

— WORDSWORTH.

The thought, that many persons have elements of greatness that are never discovered, and thus they live obscure lives, is expressed in different ways in the following: —

Some village Hampden, that, with dauntless breast,
The little tyrant of his fields withstood:
Some mute inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood.

— GRAY.

How many a rustic Milton has passed by,
Stifling the speechless longings of his heart,
In unremitting drudgery and care!
How many a vulgar Cato has compelled
His energies, no longer tameless then,
To mold a pin or fabricate a nail!

— SHELLEY.

A thought similar to the one just given is expressed in the following quotations. What is this thought?

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

— GRAY.

Many a flower by man unseen
Gladdens lonely recesses;
Many a nameless brook makes green
Haunts its beauty blesses.

— BERNARD BARTON.

We see from a reading of the following that the writers quoted had the same thought about sleep, but notice how differently they express it.

Sleep, nurse of our life, care's best reposer,
Nature's highest rapture, and the vision giver.

— LORD HERBERT.

Sleep, Silence's child, sweet father of soft rest,
Prince, whose approach peace to all mortals brings,
Indifferent host to shepherds and to kings,
Sole comforter of minds with grief oppress.

— DRUMMOND OF HAWTHORNDEN.

Just as a fact may be stated in different ways or a thought may be expressed in various forms, so a description may be given, an incident may be related, or a narrative may be told in various ways by different persons, or even by the same person for different purposes. A comparison of the description of the same object or person, the accounts of the same event, or the exposition of the same truth as presented by different writers is interesting in showing us the various ways in which the same subject may be treated with equal truth and accuracy. Since no two persons, perhaps, see a thing in exactly the same way, or are affected in the same manner by an incident, it is not strange that their accounts differ; for each speaks or writes from his own point of view, or according to the purpose which he may have in mind. Our

study at present concerns only the different ways in which a thought may be expressed, but the different view-points and purposes which may determine one's discourse will be considered at another time.

An Event narrated in Different Language. — In the following, two persons tell of the same event. The facts are few and simple, are indeed little more than that Robert Fulton, in 1807, completed and launched his first steamboat, which, contrary to the general expectation, proved a success, moving in the water against wind and current, a thing supposed to be impossible. Since the purpose in both cases must have been to relate this fact with clearness and truth, the difference in its presentation is not one of purpose; and we thus see that even with the same facts and the same purpose, two persons may relate an incident differently.

"FULTON'S FOLLY"

In the summer of 1807, Robert Fulton launched his newly invented steamboat on the Hudson. He gave notice that he should start from New York City for Albany. Up to that date all the trade and travel on the river had been either by sailing vessels or rowboats. Men called the steamboat "Fulton's Folly." Thousands gathered at the wharf (August 11, 1807), to laugh and jeer at the expected failure of the invention.

The steamboat, the *Clermont*, was a rude affair, with uncovered paddle wheels and clumsy machinery. Men said that she was as helpless as a log. Presently the paddle began to revolve. Then the "log" was no longer helpless. "She moves!" "She moves!" shouted the astonished crowd. Sure enough she did move; and she kept on moving against wind and current, going steadily upstream, until, in thirty-two hours, she reached Albany.

Sailors on the Hudson, seeing this puffing monster coming up the river after dark, sending out a shower of sparks from her smoke pipe, were frightened almost out of their

senses. Many who had never prayed before ran below, and begged, on their knees, to be saved from the Evil One.

From "American History." — MONTGOMERY.

THE LAUNCHING OF THE "CLERMONT"

The other event of 1807 was the completion of Fulton's steamboat. The United States was growing so fast that a quicker and easier way of traveling had become necessary. Fulton and others had already been working at this invention more than twenty years. In spite of many failures, they kept on, until Fulton finally built the *Clermont*. It was advertised to sail up the Hudson River, and, as it was a great curiosity, a big crowd gathered to see it start. Nearly all the spectators made fun of it, declaring it would never go, and when it did set out they wonderingly cried: "She moves!" "She moves!"

Not only did the boat move, but it went up to Albany in thirty-two hours — a rate of speed which seemed so great then that people could hardly believe it possible or safe. Still, before long, Fulton's boat made regular trips up and down the stream. For a short time it was the only successful steamboat in our country, but two years later others were plying along the Delaware and Raritan rivers and on Lake Champlain.

From "The Story of the Great Republic." — GUERBER.

The two following selections present descriptions of a part of the Alhambra, the ruins of the famous palace of the Moorish kings in Grenada, Spain. Note any differences in the way in which these writers speak of the same thing, as, for example, the fish-pool, or the alabaster fountain in the center of the Court of Lions. If there is anything in the two accounts which suggests that these two men received the same impressions from what they saw, or were similarly affected by the sight of any of the marvels and beauties of this splendid old ruin, point it

out and compare the language used by them in speaking of things that thus affect them.

THE ALHAMBRA

Passing by it [the ruined palace of Charles V], we entered a simple unostentatious portal opening into the interior of the Moorish palace. The transition was almost magical; it seemed as if we were at once transported into other times and another realm, and were treading the scenes of Arabian story. We found ourselves in a great court, paved with white marble and decorated at each end with light Moorish peristyles. It is called the court of the Alberca. In the center was an immense basin or fish-pool, a hundred and thirty feet in length by thirty in breadth, stocked with goldfish and bordered by hedges of roses. At the upper end of this court rose the great tower of Camares.

From the lower end we passed through a Moorish archway into the renowned Court of Lions. There is no part of the edifice that gives us a more complete idea of its original beauty and magnificence than this; for none has suffered so little from the ravages of time. In the center stands the fountain famous in song and story. The alabaster basins still shed their diamond drops, and the twelve lions which support them still cast forth their crystal streams as in the days of Boabdil. The court is laid out in flower-beds, and surrounded by light Arabian arcades of open filigree work, supported by slender pillars of white marble. The architecture, like that of all the other parts of the palace, is characterized by elegance rather than grandeur, bespeaking a delicate and graceful taste and a disposition to indolent enjoyment. When we look upon the fairy tracery of the peristyles and the apparently fragile fretwork of the walls, it is difficult to believe that so much has survived the wear and tear of centuries, the shocks of earthquakes, the violence of war, and the quiet though no less baneful pilferings of the tasteful traveler. It is almost enough to excuse the popular tradition that the whole is protected by a magic charm.

From "The Alhambra," — IRVING.

THE ALHAMBRA

Leaving this useless ruin [the palace of Charles V], we eagerly passed through a modest doorway and stood in the Alhambra itself. At once, as though by a magician's spell, we seemed to have passed from Europe into Asia. We were in the Court of Myrtles. The blue dome of the sky was above us, and beneath were marble slabs, whose spotless whiteness was once surpassed by the snowy feet of the fair sultanas who lightly trod them, for this was the bathing place of the wives of the Caliphs. In the center is still a marble basin of water one hundred and thirty feet in length, now tenanted by goldfish and surrounded by hedges of myrtle and orange trees, bright with their glistening leaves and golden fruit. At each end of this inclosure we saw a row of slender marble columns, supporting walls that looked like chiseled ivory. Above us was a characteristic Alhambra roof, composed of countless bits of cedar wood inlaid with mother-of-pearl, and looking like the cells of a honeycomb or a grotto of stalactites. The whole place seemed so delicate and dainty that I at first had scruples about walking openly upon its marble pavement.

* * * * *

The masterpiece of the Alhambra is the "Court of the Lions." It occupies the center of the palace, and is surrounded by a spacious courtyard once paved with blocks of snow-white marble, fragments of which remain. Around it on each side are galleries and pavilions, which in their elegance and lightness are the despair of architects, and the admiration of the world. They are supported by no less than one hundred and twenty-four marble columns, apparently too slender and delicate to bear even the fairy-like arches which rest upon them. . . . In the center of the court stands its crowning beauty, like a precious stone mounted in a most brilliant setting. It is an alabaster fountain, the spray from which once fell almost within the galleries themselves. The basin of this fountain is one solid piece of alabaster, ten and a half feet thick, and rests upon twelve strangely sculptured lions which give to the court its name.

From "Lecture on Spain." — STODDARD.

Exercises

1. Bring to class paragraphs of prose and stanzas of poetry in which the same incident is narrated, the same object or person is described, or the same thought is expressed.

2. Some laborers excavating for a cellar find a small iron box which, upon being opened, is found to contain a miscellaneous collection of the gold coins of various nations of two hundred and fifty years ago. Write an account of the incident as told, (1) by the workman who first saw the box, (2) by the owner of the land who happened to be standing near.

3. Two students, one a young woman, the other a young man, are on board a steamer sailing for Europe to continue their studies. Write the letters which they might have written to friends at home regarding their sensations as they sailed out of New York Harbor.

SECTION XXX

Choice in Language

From the reading of the selections in the preceding section, you have seen that the same fact may be stated in different language, and that something may be described or an incident may be told differently. You have probably noticed, also, when comparing two presentations of the same thing that one pleases or satisfies you more than the other. The one may present the subject being treated or the event being narrated more clearly or more forcibly than the other, and thus you grasp the thought or see the picture more readily in the one case than in the other; or the language used in one case may be smoother and

more pleasing in sound than in the other, and for this reason you enjoyed the one selection more than the other.

Literary Judgment Developed. — A careful reader will usually experience pleasure or dissatisfaction with what he reads, although he may not deliberately direct his thought to a consideration of how the language affects him, nor to the reasons for his liking or not liking it. When, however, he compares the different presentations of the same subject and finds that one satisfies or pleases him more than another, he may ask himself why this is so, and thus be led to consider what qualities the one writing has which the others have not. Of course his judgment may not always be correct, for the standards upon which he bases his opinions may not be the true ones, and hence his judgment must be trained before he can be sure that his estimate of the merit of a piece of writing is correct. It is through a study of literature and the exercise of the judgment that a person's standards become true ones and he learns to value correctly what he reads. From learning to judge of the merit of what you read, you will learn to examine and criticise what you write, and thus be able to reject that which is not of real value. As your vocabulary enlarges and your understanding of the different ways in which a thing may be said increases, you will be able to improve your own sentences.

As you can best judge of the effectiveness of a sentence or a paragraph by comparing it with another that expresses essentially the same thought, you will be able to exercise your power of choice better when comparing two sentences or paragraphs in which the same fact is stated, the same incident is narrated, the same person or object is described, or the same truth is presented in different language.

Proverbs and Direct Statements.—The following sentences present a well-known truth in a short, direct statement and also in a longer, more indirect one. Both are good presentations of this truth, and either might be used in the same case; but some persons may prefer the long statement, and others may consider the shorter one more effective.

A prophet hath no honor in his own country.

— GOSPEL OF ST. JOHN.

A prophet is not without honor, save in his own country, among his own kin and in his own house.

— GOSPEL OF ST. MARK.

In the following, the old proverb about the rolling stone is given in several different forms. Which of these do you think is the best statement of this well-known truth? Which is most direct? Which has most force? Which do you think the most pleasing?

1. A rolling stone gathers no moss.
2. On the stone that doth turn about there groweth no moss.
3. A rolling stone is ever bare of moss.
4. A stone that is rolling, can gather no moss,
Who often removeth is sure of loss.

Often a fact can be tersely and forcibly expressed not only by stating it directly, but also by means of a short, pithy sentence which, by stating some well-known truth, gives the same meaning. Proverbs are examples of this. The well-known facts which are expressed in "A stitch in time saves nine," "The early bird catches the worm," and other familiar proverbs require no explanation, for the truths which they express have been taught by experience and are self-evident. Usually the proverb is more forcible

than the literal statement of the fact, and for this reason it is frequently used.

In the following sentences, a direct statement and a proverb express the same thought. Mention a case where you would use the proverb rather than the plain statement and explain why.

Catch, then, O catch the transient hour;
Improve each moment as it flies.

—JOHNSON.

Catch occasion by the foretop.

Tell which one of the following you think best expresses the truth contained: —

A spark neglected makes a mighty fire.

—SHAKESPEARE.

From small fires comes oft no small mishap.

—HERBERT.

Behold, how great a matter a little fire kindleth.

—BIBLE.

Descriptions Compared. — From the descriptions of Queen Isabella given below, we learn that she was a woman of exceptional beauty, with a fair complexion, blue eyes, and auburn hair, and that her manners were gracious and dignified. Though both these writers give essentially the same facts, they do not express them in the same language. Which of these descriptions do you think gives you the more vivid portrait of the great queen? Which is the more pleasing? Give your reasons for liking the one better than the other.

"Isabella," said one of her household, "was the handsomest lady whom I ever beheld, and the most gracious in her manners." Her complexion was fair, her hair chestnut, her eyes blue, mild, and beaming with intelligence and sensibility. Her manner was modest and dignified.

—DANIEL WISE.

Her person was of the middle height, and well proportioned. She had a clear, fresh complexion, with light blue eyes and auburn hair — a style of beauty exceedingly rare in Spain. Her features were regular, and universally allowed to be uncommonly handsome. The illusion which attaches to rank, more especially when united with engaging manners, might lead us to suspect some exaggeration in the encomiums so liberally lavished upon her. But they would seem to be in a great measure justified by the portraits that remain of her, which combine a faultless symmetry of features with singular sweetness and intelligence of expression.

Her manners were most gracious and pleasing. They were marked by natural dignity and modest reserve, tempered by an affability which flowed from the kindness of her disposition. She was the last person to be approached with undue familiarity, yet the respect which she imposed was mingled with the strongest feelings of devotion and love. She showed great tact in accommodating herself to the peculiar situation and character of those around her.

From "Ferdinand and Isabella." — PRESCOTT.

Narratives Compared. — In the two following accounts of the battle of Quebec the purpose is the same: to narrate clearly and accurately what took place. Each writer tells the story in his own way and endeavors to realize this purpose. After examining and comparing the two accounts, tell which is the clearer and which presents the more vivid picture of the battlefield. If you wished to read an account of this battle to some one, tell which of these you would select, and explain your preference.

BATTLE OF QUEBEC

It was towards ten o'clock when, from the high ground on the right of the line, Wolfe saw that the crisis was near. The French on the ridge had formed themselves into three bodies, regulars in the center, regulars and Canadians on right and left. Two field-pieces, which had been dragged

up the heights at Anse du Foulon, fired on them with grape-shot, and the troops, rising from the ground, prepared to receive them. In a few moments more they were in motion. They came on rapidly, uttering loud shouts, and firing as soon as they were within range. Their ranks, ill ordered at the best, were further confused by a number of Canadians who had been mixed among the regulars, and who, after hastily firing, threw themselves on the ground to reload. The British advanced a few rods; then halted and stood still. When the French were within forty paces the word of command rang out, and the crash of musketry answered all along the line. The volley was delivered with remarkable precision. In the battalions of the center, which had suffered least from the enemies' bullets, the simultaneous explosion was afterward said by a French officer to have sounded like a cannon-shot. Another volley followed, and then a furious clattering fire that lasted but a minute or two. When the smoke rose, a miserable sight was revealed: the ground cumbered with dead and wounded, the advancing masses stopped short and turned into a frantic mob, shouting, cursing, gesticulating. The order was given to charge. Then over the field rose the British cheer, mixed with the fierce yell of the Highland slogan. Some of the corps pushed forth with the bayonet; some advanced firing. The clansmen drew their broadswords and dashed on, keen and swift as bloodhounds. At the English right, though the attacking column was broken to pieces, a fire was still kept up, chiefly, it seems, by sharpshooters from the bushes and cornfields, where they had lain for an hour or more. Here Wolfe himself led the charge, at the head of the Louisburg grenadiers. A shot shattered his wrist. He wrapped his handkerchief about it and kept on. Another shot struck him, and he still advanced when a third lodged in his breast. He staggered, and sat on the ground. 'Lieutenant Brown' of the grenadiers, one Henderson, a volunteer in the same company, and a private soldier, aided by an officer of artillery who ran to join them, carried him in their arms to the rear. He begged them to lay him down. They did so, and asked if he would have a surgeon. "There's no need," he answered. "It's all over with me." A moment after, one of them cried

out, "They run; see how they run!" "Who run?" Wolfe demanded, like a man roused from sleep. "The enemy, sir. They give way everywhere!" "Go, one of you, to Colonel Burton," returned the dying man; "tell him to march Webb's regiment down to Charles River, to cut off their retreat from the bridge." Then turning on his side, he murmured, "Now, God be praised, I will die in peace!" and in a few moments his gallant soul had fled.

From "Wolfe and Montcalm." — PARKMAN.

And, before ten, the two armies, equal in numbers, each being composed of less than five thousand men, were ranged in presence of one another for battle. The English, not easily accessible from intervening shallow ravines and rail fences, were all regulars, perfect in discipline, terrible in their fearless enthusiasm, thrilling with pride at their morning's success, commanded by a man whose will they obeyed with confidence and love. The doomed and devoted Montcalm had what Wolfe had called but "five weak French battalions," of less than two thousand men, "mingled with disorderly peasantry," formed on commanding ground. The two armies cannonaded each other for nearly an hour; when Montcalm, having summoned De Bougainville to his aid, and dispatched messenger after messenger for De Vaudreuil, who had fifteen hundred men at the camp, to come up before he should be driven from the ground, endeavored to flank the British and crowd them down the high bank of the river. Wolfe counteracted the movement by detaching Townsend with Amherst's regiment, and afterward a part of the Royal Americans, who formed on the left with a double front.

Waiting no longer for more troops, Montcalm led the French army impetuously to the attack. The ill-disciplined companies broke by their precipitation and the unevenness of the ground; and fired by platoons, without unity. Their adversaries, especially the Forty-third and the Forty-seventh, where Monckton stood, of which three men out of four were Americans, received the shock with calmness; and after having, at Wolfe's command, reserved their fire till the enemy was within forty yards, their line began a regular, rapid, and exact discharge of musketry. Montcalm was present everywhere, braving danger,

wounded, but cheering by his example. The second in command, De Sennezergues, an associate in glory at Ticonderoga, was killed. The brave but untried Canadians, flinching from a hot fire in the open field, began to waver; and, so soon as Wolfe, placing himself at the head of the Twenty-eighth and the Louisburg grenadiers, charged with bayonets, they everywhere gave way. Of the English officers, Carleton was wounded; Barré, who fought near Wolfe, received in the head a ball which made him blind of one eye, and ultimately of both. Wolfe, also, as he led the charge, was wounded in the wrist, but still pressing forward, he received a second ball; and having decided the day, was struck a third time, and mortally, in the breast. "Support me," he cried to an officer near him; "let not my brave fellows see me drop." He was carried to the rear, and they brought him water to quench his thirst. "They run!" spoke the officer on whom he leaned. "Who run?" asked Wolfe, as his life was fast ebbing. "The French," replied the officer, "give way everywhere." "What," cried the expiring hero, "do they run already?" "Go, one of you, to Colonel Burton; bid him march Webb's regiment with all speed to Charles River to cut off the fugitives. . . . Now, God, be praised, I die happy."

From "The History of the United States." — BANCROFT.

Exercises

1. Write a description of some one known to your classmates, to be read aloud and compared with other descriptions of the same person written by members of your class. Clearness, accuracy, and smoothness of language are the main points to be considered.

NOTE. — That there may be descriptions of different persons to be read the teacher should assign different subjects, four or five pupils writing upon each.

2. Write a character sketch of some well-known public man to be read in class and compared with others written by your classmates about the same person.

3. Write an account of some naval battle to be read in

class and compared with other accounts of the same engagement written by your classmates.

4. Select and bring to the class for discussion short selections in which the same thing is described, the same incident is narrated, or the same thought is expressed by means of different language. Consider which selection among several bearing upon the same subject is most clear and accurate, which is most forcible, and which is most pleasing.

SECTION XXXI

The Use of the Negative

From the selections given in the preceding pages, and also from your previous study of words and sentences, you have not only found that the same thing may be said in different ways, but that one form of expression is often more effective than another. You may unconsciously use different words having essentially the same meaning, selecting the ones best suited to your purpose in each case, and you may in other ways vary or change the form in which a thought may be expressed in order to make it more effective. The reading of literature will enlarge your vocabulary and show you different forms in which a thought may be expressed. A study of definite ways in which language may be varied, and the results that may be gained by the use of different forms, will aid you in gaining facility in the use of language.

Effective Use of the Negative Form of Expression. — When one wishes to state a fact or give information, it is natural to do so in a direct or positive statement, and thus this is the form of expression most commonly used. Sometimes it will be found, however, that a thought may be more

effectively expressed by the use of some other than the positive form, or it may be desirable for the sake of variety to use another form. A form of statement made by the use of *not* or some other negative may often be used to produce certain results.

In each of the pairs of sentences following, a thought is expressed, (1) by a positive statement, (2) by a statement in which a negative is used.

1. The sun was hidden by the clouds.
The sun could not be seen because of the clouds.
2. Washington was faithful to every duty.
Washington never neglected a duty.
3. Bees will work only in the dark.
Bees will not work in the light.
4. My advice to every boy is, always to do what he knows is right.
My advice to every boy is, never to do what he knows is not right.

Either of the sentences in each of the pairs above may be used under the same conditions, according to the wish of the speaker or writer to state the fact expressed. Similarly, many statements may be made in both a positive and a negative form, and you may give variety to your language by using either the one form or the other, as you choose. In some cases the one form may be better suited to your purpose than the other. The negative form often gives emphasis to a statement or command, and in case you wish to give this quality to a sentence you may sometimes find the negative form more effective than the positive.

Consider which of the sentences in each of the following pairs of sentences has the more force:—

1. Fruit ripened later this year than usual.
Fruit did not ripen so early this year as usual.
2. We join only that party which carries the flag and steps to the music of the Union.
We join ourselves to no party that does not carry the flag and step to the music of the Union.
3. The poetry of earth is always alive.
"The poetry of earth is never dead."
4. All was still as we bore our hero in haste from the ramparts and buried him.
"Not a drum was heard, not a funeral note,
As his corpse to the ramparts we hurried,
Not a soldier discharged his farewell shot
O'er the grave where our hero was buried."
5. It was because Cæsar saw that Rome was ready to stoop that he made himself master of that once brave people.
"Had not Cæsar seen that Rome was ready to stoop, he would not have dared to make himself master of that once brave people."

By trying to express the meaning of the following in positive statements, you will discover how much emphasis is given by the use of the negative form of expression.

We cannot honor our country with too deep a reverence; we cannot love her with an affection too pure and fervent; we cannot serve her with an energy of purpose or a faithfulness of zeal too steadfast and ardent. And what is our country? It is not the East, with her valleys, with her countless sails, and the rocky ramparts of her shores. It is not the North, with her thousand villages and her harvest-home, with her frontiers of the lake and ocean. It is not the West, with her forest sea and her inland isles; with her luxurious expanses, clothed in the verdant corn; with her beautiful Ohio and her verdant Missouri. Nor is it yet the South, opulent in the mimic snow of cotton, in the rich plantations of the rustling cane, and in the golden

robes of the rice fields. What are these but the sister families of one greater, better, holier family, Our Country.

From "Our Country." — GRIMKÉ.

It was not his olive valleys and orange groves which made the Greece of the Greek; it was not for his apple orchards or potato fields that the farmer of New England and New York left his plow in the furrow and marched to Bunker Hill, to Bennington, to Saratoga. A man's country is not a certain area of land, but it is a principle, and patriotism is loyalty to that principle.

From "Nations and Humanity." — CURTIS.

Commands are often made particularly emphatic by the use of the negative form.

1. "Love not sleep, lest thou come to poverty."
2. "Thou shalt not steal."
3. "Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider."

Tell what quality is gained by the use of negatives in the following: —

1. We shall not fight our battle alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battle for us. The battle is not to the strong alone; it is to the vigilant, the active, the brave. — PATRICK HENRY.

2. Thou shalt not make unto thee any graven image, nor any likeness of *any thing* that *is* in heaven above, or that *is* in the earth beneath, or that *is* in the water under the earth: thou shalt not bow down thyself to them, nor serve them. — BIBLE.

3. Boast not thyself of to-morrow; for thou knowest not what a day may bring forth. — PROVERBS OF SOLOMON.

4. The Lord is my shepherd, I shall not want. — PSALMS.

Often definiteness and emphasis is given to language by stating what something is *not*, as in the following: —

Not as the conqueror comes,
 They, the true-hearted, came;
 Nor with the roll of the stirring drums
 And the trumpet that sings of fame.

Not as the flying come,
 In silence, and in fear, —
 They shook the depths of the desert gloom
 With their hymns of lofty cheer.

From "Landing of the Pilgrims." — FELICIA D. HEMANS.

Blow, blow, thou winter wind —
 Thou art not so unkind
 As man's ingratitude;
 Thy tooth is not so keen,
 Because thou art not seen,
 Although thy breath be rude.

* * * * *
 Freeze, freeze, thou bitter sky —
 Thou dost not bite so nigh
 As benefits forgot!
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remembered not.

— SHAKESPEARE.

Often a fact may be more definitely and emphatically stated by first stating the opposite by means of a negative, as in the following:—

"Get not your friends by bare compliments, but by giving them sensible tokens of your love."

"To do anything in this world worth doing, we must not stand back shivering and thinking of the cold and the danger, but jump in and scramble through as well as we can."

'Tis not wealth that makes a king,
 Nor the purple coloring;
 Nor a brow that's bound with gold,
 Nor gate on mighty hinges rolled.

The king is he, who, void of fear,
Looks abroad with bosom clear;
Who can tread ambition down,
Nor be swayed by smile or frown;
Nor for all the treasure cares,
That mine conceals, or harvest wears
Or that golden sands deliver,
Bosomed in a glassy river.

What shall move his placid might?
Not the headlong thunder light,
Nor all the shapes of slaughter's tread,
With onward lance, or fiery blade,
Safe, with wisdom for his crown,
He looks on all things calmly down;

He welcomes fate when fate is near,
Nor taints his dying breath with fear.
No — to fear not earthly thing,
This it is that makes the king;
And all of us, who'er we be,
May carve us out that royalty.

Exercises

I. Change any of the following positive statements to the negative form when you think such change will improve the language by giving variety or emphasis: —

1. The swan is the most graceful of our water birds.
2. The streamlet whispered a sleepy little tune as it wandered on toward the river.
3. The poet Longfellow was fond of children, and always treated them with kindness when they came to see him.
4. The spring has come upon us suddenly, and the buds have opened as if by magic.
5. We might say of our robin, that his sky is always clear, and his song is full of joy.
6. The ravines in the mountains are so deep that they are always dim and gloomy.
7. After many years' absence the poet returned to find the brooks the same as in his boyhood days.

8. Sloth makes all things difficult, but industry all easy; and he who rises late must trot all day, and shall scarce overtake his business at night, while laziness travels so slowly that poverty soon overtakes him.

9. Only that man can safely govern who can cheerfully become a subject, and only that man should command who has learned to obey.

10. Every social, political, and religious privilege which we enjoy to-day was bought for us by the tears, the blood, and the suffering of the faithful few.

11. What, then, is our flag? It is more than a piece of painted cloth. It is a whole national history. It is the constitution. Remember what it means, and for the sake of what it stands be true to your country.

12. Abraham Lincoln believed that the country could be saved only on the principle laid down in the Declaration of Independence.

II. Select and bring to the class examples of statements, commands, and questions in which negatives are used, and discuss their effectiveness.

III. Change the form of any of the sentences in the following where you can by the use of a negative:—

THE DESTINY OF OUR COUNTRY

The government is mild. The press is free. Religion is free. Knowledge reaches or may reach every home. What fairer prospects of success could be presented? What means more adequate to accomplish the sublime end? What more necessary than for the people to preserve what they themselves have created?

Already has the age caught the spirit of our institutions. It has already ascended the Andes and snuffed the breezes of both oceans. It has infused itself into the life-blood of Europe, and warmed the sunny plains of France and the low sands of Holland. It has touched the philosophy of Germany and the north, and moving onward to the south, has opened to Greece the lessons of her better days.

Can it be that America, under such circumstances, can betray herself? That she is to be added to the catalogue

of republics, the inscription upon whose ruin is, "They were, but they are not?" Forbid it, my countrymen! forbid it, Heaven!

I call upon you, fathers, by the shades of your ancestors, by the dear ashes which repose in this precious soil, by all you are and all you hope to be, — resist every object of disunion; resist every encroachment upon your liberties; resist every attempt to fetter your consciences, or smother your public schools, or extinguish your system of public instruction.

From "Destiny of our Country." — JOSEPH STORY.

SECTION XXXII

The Use of Comparison

Often a thought instead of being expressed in a direct or a negative form may be presented in the form of a comparison. The use of comparison not only gives variety to language, but by its use, beauty, clearness, and vigor may often be added to it, as well. Comparison is a form of expression which is much used in both oral and written composition, therefore a careful study of comparison will enable you to interpret the writings of others, and at the same time help you to express thought with readiness and clearness. Comparison is a most natural form of expression, for in our efforts to make our meaning clear or our statements convincing, it is natural for us to seek something with which to compare the thing about which we are speaking. For example, if we wish to tell of the great strength of some one, we may feel that to simply say that he is very strong does not express with sufficient accuracy or in strong enough language the meaning we wish to convey; and therefore we seek something, the strength of which is well known, with which to make a comparison. Thus the poet, when wishing to give a vivid idea of the strength of the blacksmith's arm, says:—

“The muscles of his brawny arm
Are strong as iron bands.”

This is readily understood, for every one knows that iron bands are very strong, and from this comparison one can understand the strength of the blacksmith's arm.

Types for Comparisons. — All conversation abounds in comparison, for in speaking of anything about which the person to whom we are talking may know but little, it is natural for us to compare it with something with which he is known to be familiar, and say it is like this, or it resembles that. It may be the size, form, color, taste, smell, or any other characteristic that we may wish to make known; and we seek for some more familiar object that may have this characteristic, in order that we may explain it by means of a comparison with this object. Many well-known objects which possess some quality or characteristic in a marked degree have become common or typical objects of comparison. We every day hear such expressions as, “strong as a lion,” “timid as a mouse,” “gentle as a lamb,” and these expressions are readily understood because the animals mentioned are known to possess these characteristics in such a marked degree that they have come to be regarded as types of strength, timidity, and gentleness, respectively. The greater the number of these types for comparison with which a person may be familiar, the more clearly, accurately, and emphatically he will be able to present thought by means of suggested resemblances.

Exercises

1. A list of names of objects and animals that are commonly used in making comparisons is given below. Name

the characteristics of which these are types, and make a sentence, using each in a comparison.

deer	fox	rabbit	rock	wool	vinegar
lark	ant	eagle	oak	snow	wild grapes
dove	bee	tiger	glass	vine	crystal
wolf	snail	owl	gall	sugar	aspen leaf
swan	ox	bear	down	honey	coal

2. Make a list of the names of things that may be used as types of strength, of weakness, of courage, of timidity, of slowness, of industry, of sloth or laziness, of agility or quickness, and compare in class with those prepared by other pupils.

3. Make a list of the names of things that are used as types of color and state the color which each is used to typify.

4. Make a list of the names of things used to typify different qualities of taste, and state what taste each typifies.

5. Make sentences, illustrating the use of each of these types.

NOTE. — These exercises may be continued at the discretion of the teacher by asking for lists of objects to typify odors, sounds, and other qualities.

6. Complete the comparisons in the following sentences by filling the blank spaces with appropriate words: —

(1) When he heard the sound of approaching footsteps, the listener ran like a — in the opposite direction.

(2) In this quiet spot men's lives glide on like a — toward the ocean.

(3) The rain clatters along the roofs, like the tramp of —.

(4) "And still the pines of Ramoth wood
Are moaning like the —."

(5) The leafless trees were clothed with ice that was as clear and as bright as —.

(6) Her eyes were as blue as the —, and her cheeks were as red as a —.

(7) It had melted like — in the April sun.

(8) "My early life ran quiet as the — by which I sported."

(9) The warrior lay, pale and white, and cold as —.

(10) "And Buddha answered; in a tone
Soft as a — at twilight blown."

(11) The white carded wool lay in a pile at her feet like a — of —.

(12) The red harvest moon hung like a — in the cloudless sky.

7. Read a page from the writings of Irving, Hawthorne, Ruskin, Macaulay, Scott, Stevenson, and other standard authors, and count the number of comparisons each uses.

8. Read one of the themes you wrote several weeks ago, and count the comparisons it contains. If you can improve any of them, do so.

CHAPTER VIII

THE WRITER'S POINT OF VIEW

SECTION XXXIII

Point of View determined by Personal Interest

DIFFERENT persons viewing an object or a scene may have widely different thoughts concerning it. This may be because their interests or their tastes are unlike, and therefore they are not affected in the same way and the same thoughts are not suggested by what they see. For example, two men may be standing together on the bank of a stream of water near a waterfall, and although they are looking at the same things, the objects which they see may not suggest the same thoughts to them. The one may see in the waterfall valuable water-power which, if properly utilized, will yield great financial gain. In imagination he may see mills and factories springing up along the banks of the river, may, perhaps, even see busy men at work in them, and may hear the hum and buzz of machinery. The other man, who may be less practical and commercial, though of a more poetic temperament, may see nothing of the things that are suggested to the fancy of his companion; but will note the beauty rather than the commercial possibilities which the scene suggests. He sees the water flashing and sparkling in the sunshine, and hears its splash and roar as it rushes over rocks and down swift descents. The moss-

grown rocks along the margin of the stream, the overhanging trees, the flowers blooming on the banks, all help to make up a picture which delights him.

If these two men were to write of the things which the river suggests to them, their accounts would be as widely different as their thoughts. The speculator or manufacturer in describing the river and its surroundings would speak of the commercial possibilities which were suggested to him. He would refer to the falls only as furnishing water-power, and he would perhaps explain how in this particular case it could be best utilized; might specify the spot at which a dam could be built, and state the manner in which water could be diverted into a canal. He would speak of the locality in its relation to the markets, and mention the facilities for reaching them most cheaply and easily. These and similar matters pertaining to the commercial interest which the place suggested to him would be mentioned.

The poet, the artist, or any lover of nature would give but little thought to the practical business possibilities which were suggested to the manufacturer, unless it were to feel regret at the suggestion that the beauty of the scene should be marred by an ugly though profitable manufacturing plant. He would consider only the beauty of the place, and if he were writing about it this would receive particular notice. If he were an artist, he would note and put into his picture only those features which actually contribute to the interest of the place from an artistic standpoint.

Poetical Treatment of "Waterfalls."—The following selections show what was suggested to the authors quoted by scenes similar to the one imagined, and illustrate the manner in which poets may speak of such places and what is suggested by them.

The fall of waters! rapid as the light,
The flashing mass foams shaking the abyss;
The hell of waters where they howl and hiss
And boil in endless torture;
. . . and how the giant element
From rock to rock leaps with delirious bound,
Crushing the cliffs, which, downward worn and rent
With his fierce footsteps, yield in chasms a fearful vent
To the broad column which rolls on.

— BYRON.

Smooth to the shelving brink, a copious flood
Rolls fair and placid, where collected all
In one impetuous torrent, down the steep
It thundering shoots and shakes the country round.
At first an azure sheet it rushes broad,
Then whitening by degrees, as prone it falls,
And from the loud resounding rocks below,
Dash'd in a cloud of foam, it sends aloft
A hoary mist, and forms a ceaseless shower.
Nor even the torrid wave here finds repose,
But raging still among the craggy rocks,
Now flashes o'er the scattered fragments, now
Aslant the hollow'd channel rapid darts,
And falling fast from gradual slope to slope,
With wild infracted course and lessen'd roar
It gains a safer bed, and steals at last
Along the mazes of the quiet vale.

— THOMSON.

Go where the waters fall,
Sheer from the mountain's height —

Mark how a thousand streams in one, —
One in a thousand on they fare,
Now flashing to the sun,
Now still as beast in lair.

Now round the rock, now mounting o'er,
In lawless dance they win their way,
Still seeming more and more
To swell as we survey.

They rush and roar, they whirl and leap,
Not wilder drives the wintry storm,
Yet a strong law they keep,
Strange powers their course inform.

—KEBLE.

As you read the first description of a waterfall try to picture it, and consider whether you have ever seen such a fall. Select the words which refer to the motion and sound, and describe in your own language the motion or sound which each indicates. What feature of the fall was most strongly suggested to the poet, beauty or strength?

Describe the river pictured in the second quotation. Was it the writer's purpose to call attention to some marked characteristic of this fall, or merely to give an accurate description of the river? Do you find any points of resemblance between this description and the one given by Byron? Which presents the more vivid picture of the fall itself? of the water as it dashes against the rocks below the fall? Read the last line of each description and consider what impressions you receive from them. How does the third description differ from the other two? Do you think this fall was similar in size and general appearance to the others? Discuss the emotions aroused in these three cases, and if you discover any differences in the mental attitude of these writers toward the streams they describe, state them.

Practical and Poetical Views of Niagara Falls Compared.

—You have doubtless heard many comments and opinions both for and against destroying for commercial purposes, the beauty of some natural feature of the landscape near your home. You may also have heard or read of the desires of those who wish to put to practical use such famous natural wonders as the Palisades of the Hudson and the Falls of Niagara, and of the efforts of others to preserve

these magnificent examples of nature's workmanship. Perhaps you have noted that the widely opposing views which people hold upon these subjects, result from different personal interests. The following upon the utilizing of the great water-power of Niagara presents the opinion of a man who regards the desire of those who would preserve the magnificence and grandeur of this wonder of nature as worthless sentiment.

"Probably there is no waterfall in the world equal to Niagara. It is situated in the center of one of the most enterprising nations in the world. It is the outlet of a series of the largest lakes in the world, extending over half a continent. It is estimated that the falls are capable of producing 350,000,000 horse-power. Is it reasonable to suppose that this great power exists simply for the gratification of a few tourists? I believe that the falls were formed for the use of man in his evolved state, and that now is the appropriate time to use them. . . . We have arrived at the point in the progress of the arts and sciences that we are able to utilize this great power for the good of mankind.

"Coal and gas will in a few years become scarce and expensive. Electricity is the only power that can take the place of these. This 350,000,000 horse-power can and should be so developed that it can be utilized for all the power, light, and heat required for every purpose in central New York and central Canada.

"Why not in this twentieth century, which is so progressive and ambitious, utilize Niagara Falls for our business and pleasure, and develop them for the use of future generations while we can?

"The state ought to derive enough revenue from them to pay all its taxes."

After reading the practical view of this manufacturer, it may be interesting to read what the novelist, Dickens, says of the thoughts suggested and the emotions aroused by the sight of this awe-inspiring spectacle.

AT NIAGARA

Oh, how the strife and trouble of daily life receded from my view, and lessened in the distance during the ten memorable days which we passed on that enchanted ground! What voices spoke from out the thundering water; what faces, faded from earth, looked out upon me from its gleaming depths; what Heavenly promise glistened in those angels' tears, the drops of many hues that showered around, and twined themselves about the gorgeous arches which the changing rainbows made!

To wander to and fro all day, and see the cataracts from all points of view; to stand upon the edge of the great Horse Shoe Fall, marking the hurried water gathering strength as it approached the verge, yet seeming, too, to pause before it shot into the gulf below; to gaze from the river's level up at the torrent as it came streaming down; to climb the neighboring heights and watch it through the trees, and see the wreathing water in the rapids hurrying on to take its fearful plunge; to linger in the shadow of the solemn rocks three miles below; watching the river as, stirred by no visible cause, it heaved and eddied and awoke the echoes, . . . to have Niagara before me, lighted by the sun, and by the moon, red in the day's decline, and gray as evening slowly fell upon it; to look upon it every day, and wake up in the night and hear its ceaseless voice: this was enough.

I think in every quiet season now, still do those waters roll and leap, and roar and tumble all day long; still are the rainbows spanning them a hundred feet below. Still, when the sun is on them, do they shine and glow like molten gold. Still, when the day is gloomy do they fall like snow, or seem to crumble away like the front of a great chalk cliff, or roll down the rock like a dense white smoke. But always does the mighty stream appear to die as it comes down, and always from its unfathomable grave arises that tremendous ghost of spray and mist, which is never laid.

From "American Notes." — DICKENS.

The writer of the following does not say so much of the fall itself as of what is suggested to him by the sight of it.

THE FALL OF NIAGARA

The thoughts are strange that crowd into my brain,
While I look upward to thee. It would seem
As if God poured thee from his hollow hand,
And hung his bow upon thine awful front,
And spoke in that loud voice that seemed to him
Who dwelt in Patmos for his Saviour's sake
The sound of many waters; and had bade
Thy flood to chronicle the ages back,
And notch his centuries in the eternal rocks.

Deep calleth unto deep. And what are we,
That hear the question of that voice sublime?
O, what are all the notes that ever rung
From war's vain trumpet, by thy thundering side?
Yea, what is all the riot man can make
In his short life to thy unceasing roar?
And yet, bold babbler, what art thou to Him
Who drowned a world, and heaped the waters far
Above its loftiest mountains? — a light wave,
That breaks, and whispers of its Maker's might.

— BRAINARD.

What effect does Mr. Dickens say the sight of Niagara had upon him? What visions of the imagination were called up by it? Why did he wander "to and fro all day to see the cataract from all points of view"? Mention the things he saw. Do you think the writer of the first quotation saw these same things when he looked at the falls and the rapids below them? In what way did Niagara become a continual delight to Mr. Dickens? Mention some other example from literature of the lasting joy which nature gives to those who observe and love her. What is suggested to the writer of the last selection by the sight of Niagara? What comparisons does he make to express his thought of the power and strength of the water and the greater power

of God? What different emotions are stirred in these men by the grandeur of the spectacle?

Exercises

1. Try to find a description of a forest as given by a botanist or a naturalist, and note the things which are mentioned. Find a literary treatment, either prose or poetry, of the same subject, and note the things referred to in it. Compare these different descriptions and consider whether the personal interest of these writers is apparent from what they say. Consider the things which would interest a speculator or a lumberman, and make a list of those which he would be likely to mention if he were writing of the forest.

2. Find poems or short quotations to illustrate literary treatments of the dandelion, and note what is said in each about this common flower. From your own knowledge of the subject give the comments which a gardener or a farmer might make upon this same flower.

3. Make outlines to indicate the thoughts which might be suggested by the sight of a ripening field of grain, (1) to a farmer, (2) to a poet or an artist, and compare them with the outlines made by other pupils.

4. Using an outline arranged by the teacher from those brought into class, write upon this subject, taking either the point of view of the farmer or of the poet. If you select the latter view, read Biblical and literary references to ripening grain.

5. Poets, as well as zoölogists and naturalists, make frequent references to the birds. Sometimes it is the brilliant plumage, sometimes the song, or some particular characteristic which attracts the poet, and he watches and listens to the birds because of the enjoyment he derives

from so doing. It is not his purpose to gain information in order to add to scientific knowledge; hence he does not speak of the birds in the same way as the naturalist does, who observes them that he may gain some new information or confirm the observations of others, and who usually writes that he may give to others the knowledge he has acquired.

The lark and the nightingale, because of their beautiful notes, are the favorites with English poets; and the bobolink is perhaps the chief favorite with our American poets. As you read and compare what the naturalist and the poet say about these and other birds, you will find that the poet is not concerned with the particular bird family to which each belongs, nor with the size, form, and habits of these birds as matters of information. When these are mentioned it is only that they may be used in making comparisons and illustrating universal truths.

Read what some naturalist says of the bobolink, noting the things mentioned and the facts given, as a basis for comparing the way in which he speaks of this bird with what the poets say of it.

6. Select literary references to the bobolink and name the qualities or characteristics which are mentioned. In addition to short references the following or other available selections may be read:—

“The Bobolink,” by Irving (prose); “Robert of Lincoln,” by Bryant; “The O’Lincoln Family,” by Wilson Flagg.

7. Read what the zoölogists and naturalists say of the English lark and the nightingale. Note the information which they give, and upon what points the interest chiefly centers.

8. Select literary allusions to these birds to be discussed and compared in class with the statements of naturalists. In addition to the many short references you will find, the following may be read: —

“To the Skylark” — Wordsworth; “The Skylark” — James Hogg; “To the Skylark” — Shelley.

“To the Nightingale” — Drummond; “Philomena” — Matthew Arnold; “The Nightingale’s Song” from “Music’s Duel” — Richard Crashaw; “To the Nightingale” — Milton.

9. In your study of the above consider to what extent the personal interest of a writer determines his view-point. What does the naturalist mention which the poet does not, and what allusion does the poet make which the other does not? When they both mention the same thing do they speak of it in the same way? Illustrate this point. Which states or explains what he sees and hears, and which speaks about the things and the ideas that are suggested to him? Which method of treatment is the more interesting? Which arouses the emotions more? Which gives the more lasting enjoyment?

10. Write about some bird or animal with which you are familiar, your purpose being to give information only.

11. From the point of view of a hunter write one or two paragraphs as suggested by the sight of a flock of wild geese flying southward. From the point of view of the naturalist write upon the same.

12. Read “The Waterfowl,” by Bryant, and explain what was suggested to the poet by the sight of the bird winging its distant flight.

13. Find other poems in which the thought of God’s guidance or protection is suggested by the phenomena of nature.

SECTION XXXIV

Point of View determined by Purpose

The purpose of a writer in describing things, narrating events, or presenting ideas will usually determine his method of presentation and the use he will make of his material. When it is his purpose to impart information, he will present the facts clearly and accurately, with no further thought than to give to others the knowledge which he possesses. When it is his purpose to teach some universal truth or to stir the emotions, he will make use of various facts and incidents, not to give information about them, but by means of them to illustrate or impress this truth or to arouse the emotions. Fable and allegory are written for the express purpose of impressing truths; fiction and poetry are often made to serve the same end; and all literature, rightly so called, is intended as an appeal to the emotions.

Historical and Literary Treatments of an Event Compared.—The account of some historical event or scientific discovery, and a literary treatment of the same thing will illustrate how the writer's purpose determines the character of his writing. Read a historical account of the battle of Waterloo; and then carefully examine the following selections, to see how the novelist and the poet have made use of the incidents and the outcome of this great conflict, to present and emphasize certain ideas and to arouse the emotions.

THE CHARGE UPON THE PLATEAU OF MONT ST. JEAN

Nothing like it had been seen since the capture of the great redoubt of the Moskova by the heavy cavalry: Murat was missing, but Ney was there. It seemed as if this

heavy mass had become a monster, and had but one soul; each squadron undulated, and swelled like the rings of a polype. This could be seen through a vast smoke which was rent asunder at intervals; it was a pell-mell of helmets, shouts, and sabers, a stormy bounding of horses among cannon, and a disciplined and terrible array; above it all flashed the cuirasses like the scales of a dragon. Such narratives seem to belong to another age; something like this vision was doubtless in the Orphean epics describing the men-horses, the ancient hippanthropists, those Titans with human faces and equestrian chests, whose gallop scaled Olympus, — horrible, sublime, invulnerable beings, gods and brutes. Behind the crest of the plateau, in the shadow of the masked battery, thirteen English squares, each of two battalions and formed two deep, with seven men in the first lines, and six in the second, were waiting, calm, dumb, and motionless, with their muskets, for what was coming. They did not see the cuirassiers, and the cuirassiers did not see them; they merely heard this tide of men ascending. They heard the swelling sound of three thousand horses, the alternating and symmetrical sound of the hoof, the clang of the cuirasses, the clash of the sabers, and a species of great and formidable breathing. There was a long and terrible silence, and then a long file of raised arms, brandishing sabers, and helmets and bugles and standards, and three thousand heads with great mustaches shouting, "Long live the Emperor!" appeared above the crest.

All at once, terrible to relate, the head of the column of cuirassiers facing the English left reared with a fearful clamor. On reaching the culminating point of the crest, furious and eager to make their exterminating dash upon the English squares, appeared a trench — a grave. It was the sunken road of Ohain. It was a frightful moment, — the ravine was there, unexpected, yawning, almost precipitous, beneath the horses' feet and with a depth of twelve feet between its sides. The second rank thrust the first into the abyss; the horses reared, fell back, slipped with four feet in the air, crushing and throwing their riders. There was no means of escaping; the entire column was one huge projectile. The force acquired to crush the English, crushed the French, and the inexorable

ravine would not yield till it was filled up. Men and horses rolled into it pell-mell, crushing each other, and making one great charnel-house of the gulf, and when this grave was full of living men the rest passed over them. This commenced the loss of the battle. . . . Napoleon, before ordering the charge, had surveyed the ground, but had been unable to see this hollow way. Warned, however, by the little white chapel which marks its juncture with the Nivelles road, he had asked Lacoste a question, probably as to whether there was any obstacle. The guide answered no, and we might almost say that Napoleon's catastrophe was brought by a peasant's shake of the head.

Other fatalities were yet to arise. Was it possible for Napoleon to win the battle? We answer in the negative. Why? On account of Wellington, on account of Blucher? No; on account of God. Bonaparte, victor at Waterloo, did not harmonize with the law of the nineteenth century. Another series of facts was preparing in which Napoleon no longer had a place: the ill will of events had been displayed long previously. It was time for this vast man to fall; his excessive weight in human destiny disturbed the balance. . . . Napoleon had been denounced in infinitude, and his fall was decided. Waterloo is not a battle, but a transformation of the universe.

From "*Les Misérables*," — VICTOR HUGO.

NOTE. — Pupils should if possible read the entire account of the battle of Waterloo, as given in "*Les Misérables*."

THE BATTLE OF WATERLOO

There was a sound of revelry by night,
And Belgium's capital had gathered then
Her beauty and chivalry, and bright
The lamps shone o'er fair women and brave men.
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again,
And all went merry as the marriage bell;
But hush! hark! a deep sound strikes like a rising knell.

Did ye not hear it? — No; 'twas but the wind,
Or the car rattling o'er the stony street:

On with the dance! let joy be unconfined;
No sleep till morn, when youth and pleasure meet
To chase the glowing hours with flying feet —
But, hark! — that heavy sound breaks in once more,
As if the clouds its echo would repeat,
And nearer, clearer, deadlier than before!
Arm! arm! it is — it is the cannon's opening roar.

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale which but an hour ago
Blushed at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated: who could guess
If evermore should meet those mutual eyes,
Since upon night so sweet such awful morn should rise!

And there was mounting in hot haste: the steed,
The mustering squadron, and the clattering car
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder, peal on peal afar;
And near, the beat of the alarming gun
Roused up the soldiers ere the morning star;
While thronged the citizens with terror dumb,
Or whispering with white lips, "The foe! they come!
they come!"

* * * * *

And Ardennes waves above them her green leaves,
Dewy with nature's tear-drops, as they pass,
Grieving, if aught inanimate e'er grieves,
Over the unreturning brave, — alas!
Ere evening to be trodden like the grass
Which now beneath them, but above shall grow
In its next verdure, when this fiery mass
Of living valor, rolling on the foe,
And burning with high hope, shall molder cold and low.

Last noon beheld them full of lusty life,
Last eve in Beauty's circle proudly gay,

The midnight brought the signal sound of strife,
The morn the marshaling in arms, — the day
Battle's magnificently stern array!
The thunder clouds close o'er it, which when rent
The earth is covered thick with other clay,
Which her own clay shall cover, heaped and pent,
Rider and horse — friend, foe — in one red burial blent.

From "Childe Harold." — BYRON.

Exercises

1. Explain how Victor Hugo's narrative differs from the historical account. Discuss the methods which he employs to present vividly the scenes and persons described, and tell whether they are effective. What is the effect upon the narrative of the series of pictures which he presents in his account of the charge upon the plateau of Mont St. Jean? What opinions does this writer express which the historian does not? Discuss these in their relation to his purpose. Does he advance any theories or call attention to any truths which might apply to any other event or condition than those under discussion? Explain fully the purpose of the writer in this narrative as you understand it.

2. Mention the distinct scenes in this great drama as presented by the poet Byron. What was his purpose in presenting the ball-room scene the night before the battle? Consider how the contrast between the gayety of this scene and the horror of the battlefield heightens the literary effect of the poem. Why do you think the author gives an account of the gathering and preparation for the battle? Why does he mention the partings? Why do you think the poet represents nature as grieving "over the unreturning brave"? Do you consider the prophecy in the fifth stanza more or less effective than the historian's enumeration of

the incidents of the battle? In your discussion of the poet's purpose in this case observe that he gives no direct information about the battle, indeed, makes only brief mention of it; that he does not give facts but uses facts already known for purely literary purposes.

3. Find references in literature to the battle of Waterloo and bring into class. Discuss the significance of each reference and the evident purpose of the writer in using it.

4. Read "Hohenlinden," by Thomas Campbell, and consider whether this poem contains any thought which is expressed in the "Battle of Waterloo." If you discover any similarities in the treatment of the facts in these two poems, mention them.

Historical Events used to Illustrate Certain Principles.

—You have seen from the study of the different accounts of the battle of Waterloo that because of the different purposes of the writers, the historical narrative and the literary treatment of the same event are wholly unlike. Since it is the province of the historian to record events accurately and truthfully, he is not expected to introduce his own opinions or to make an appeal to the emotions of his readers. The poet or prose writer, who makes use of historical facts for literary purposes, does not relate incidents or recount the lives and deeds of men for the express purpose of imparting information about them. In fact, he usually alludes to these as events and persons with which the reader is, or should be, already familiar; and he uses the facts in such a manner as to emphasize some idea, or to impress some truth which has been suggested to him by them. It may be patriotism, faithfulness to duty, the value of truth or honesty, adherence to a principle, or some other idea or truth which has been suggested to the writer, and he endeavors

to illustrate or impress this by reference to the suggestive incident or life.

The example of prompt and unflinching obedience to a military order, even when it was known that this obedience meant certain death, as shown by the gallant charge made by the Light Brigade against the heavy Russian guns at Balaklava, furnished the poet Tennyson with the material through which to emphasize the nobleness of obedience to duty. Consider the significance of the lines with which he closes the poem:—

“When can their glory fade?
O, the wild charge they made!
All the world wondered.
Honor the charge they made!
Honor the Light Brigade,
Noble six hundred!”

Read the historical account of this charge in connection with the poem, and note carefully the use made of the facts by the poet. What quality or characteristic of this company of men does he make prominent throughout the poem? What is suggested to you by the lines, —

“Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die!”

Can you mention any other literary references to obedience to commands or faithfulness to duty?

The landing of the Pilgrims is often referred to in literature, not only because it was an important event in the early history of our country, and far-reaching in its influence upon subsequent events; but because of a significance deeper than the mere desire of these people to try their fortunes in the new country. This Mrs. Hemans has brought out strongly in her poem, “Landing of the Pilgrim Fathers.”

In reading this poem observe the use which is made of the simple historical facts, and note the arrangement of them which leads up to the expression of the important thought which this event suggested to the poet.

Which more impresses you with the character of this little band of settlers, the historical narrative or the poem?

Exercises

1. Refresh your memory, if necessary, upon the events of the Pilgrims' first year in America, and consider whether any other act of theirs illustrates the idea brought out in the poem. Select such an act, and make a brief outline to show how it might be used in a literary treatment of this idea or principle. Write upon the subject, following the suggestion of the outline, and endeavoring to introduce other features besides mere information.

2. A noble example of heroic self-sacrifice is commemorated in Montgomery's stirring poem, "Make Way for Liberty." Read the historical account of the battle of Sempach in 1386, for a clear understanding of the condition to which the Swiss were reduced and the desperation with which they fought. What different things and incidents does the historian mention in his narrative? Upon what one incident is the thought of the poet centered? What is the evident purpose of the writer in this poem? To what emotions does this poem most strongly appeal?

3. Read the poem, "Marco Bozzaris," by Fitz-Greene Halleck, in connection with the historian's account of the attack of the Greeks upon the camp of the Turks which is the subject of this poem, and state the central thought or idea of the poem. Select and bring to class other literary

references to heroic deeds which have immortalized the names of the doers.

4. In Byron's poem, "The Destruction of Sennacherib," we have an example of the literary use of an incident related in the Bible. Read the account of the invasion of Judah by Sennacherib as given in II Kings, Chapter 19, and compare with the poem. What thought does the poet make prominent? Discuss the use which he makes of the facts. Do you consider his method of treatment effective? Mention other events recorded in the Bible which have been made the subjects of poems.

Scientific and Literary Treatments Compared.—The appearance of the sky on a clear night when illumined with myriads of twinkling stars has always been a source of delight to the beholder; and hence literature from the earliest times has contained references to the stars, and many of our richest figures of speech are based upon some phenomenon of the heavens. Wise and learned men have spent their lives studying the stars and trying to discover the laws of the universe through them. Mighty telescopes have been constructed, and observatories have been built that astronomers might more clearly and accurately make their observations.

Added interest attaches to the stars from the fact that they were once supposed to exert an influence over human life and destiny, and were observed at the time of a birth, or in connection with any event or undertaking of importance. So firm a hold did these beliefs secure upon the minds of people that the study of the stars to determine the influences which they exerted, and to foretell future events through them, was recognized as a science under the name of astrology; and some universities had chairs for

instruction in it. We have reminders in our language of many of these beliefs in such words as "ill-starred," "jovial" from Jupiter, "saturnine" from Saturn, and in expressions like "my lucky star," "born under an unlucky planet," etc.

Other persons observe the stars, not to learn their sizes, relative positions, or to gain any other scientific knowledge about them; but on account of the pleasure which it gives to do so, and because of the ideas which are suggested by the vastness, the splendor, and the wonders of the spectacle. Since different persons observe the heavenly bodies for different purposes, these varied motives will be apparent in what they say of the stars and the planets. The cold scientific facts as presented by the astronomer sound very different from the rapturous utterances of the poet as he views the starry heavens.

Read a chapter in an astronomy and notice the way in which the writer speaks of the heavenly bodies and the kind of facts he gives. Then read the following and try to enter into the feelings of the writers. Consider whether you have ever seen such spectacles as the poets present.

A star is beautiful; it affords pleasure, not for what it is to do, or to give, but simply by being what it is. It befits the heavens; it has congruity with the mighty space in which it dwells. — CARLYLE.

Many a night I saw the Pleiades, rising through the mellow
shade,
Glitter like a swarm of fire-flies tangled in a silver braid.

— TENNYSON.

Heaven's ebon vault,
Studded with stars unutterably bright,
Through which the moon's unclouded grandeur rolls,
Seems like a canopy which love has spread
To curtain her sleeping world.

— SHELLEY.

Beautiful was the night. Behind the black wall of the forest,
 Tipping its summit with silver, arose the moon. On the
 river
 Fell here and there through the branches a tremulous gleam
 of the moonlight,
 Like the sweet thoughts of love on a darkened and devious
 spirit.

* * * * *

Over her head the stars, the thoughts of God in the heavens,
 Shone on the eyes of men.

Silently, one by one, in the infinite meadows of heaven,
 Blossomed the lovely stars, the forget-me-nots of the angels.

— LONGFELLOW.

The skies are painted with unnumbered sparks.

Our jovial star reigned at his birth.

— SHAKESPEARE.

Each separate star
 Seems nothing, but a myriad scattered stars
 Break up the Night, and make it beautiful.

— BAYARD TAYLOR.

Exercises

1. Shakespeare, Milton, Longfellow, and other poets make frequent reference to the stars, commenting upon their number, appearance, and the thoughts which the sight of the star-bespangled sky suggested to them. Read the following poems and try to determine the thought or purpose of the writer in each:—

“Night,” from “Queen Mab” — Shelley; “Hymn to the North Star” — Bryant; “The Light of Stars” — Longfellow; “Evening,” from “Paradise Lost,” Book IV — Milton.

2. Often the sight of the stars awakens thoughts and emotions deeper than mere admiration and wonder, and

universal truths and lofty ideas are thus suggested. When this is the case, it is the expression of these ideas which furnishes the motive for the writer's references to the heavens. Discuss the thoughts expressed in the following:—

What are ye orbs?

The words of God? The scripture of the skies?

— BAILEY.

The night

Hath been to me a more familiar face
Than that of man; and in her starry shade
Of dim and solitary loveliness,
I learn the language of another world.

— BYRON.

The sight of the deep blue sky, and the clustering stars above, seem to impart a quiet to the mind.

— EDWARDS.

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubims:
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

From "Merchant of Venice." — SHAKESPEARE.

3. Read "The Spacious Firmament," by Addison, and discuss the thoughts presented in this beautiful poem.

4. Explain the difference in purpose with which an astronomer and a poet might speak of the number of the stars. What different ideas would be suggested to these two men by the north star; by the fixed places of the stars in the heavens; by the sight of the evening star; by the Milky Way.

5. Make an outline to indicate the points you would write about if your purpose were to give information about the stars. Make another outline to indicate the points you might treat if you were to write upon the magnificence of the starlit sky or the thoughts suggested to you by it. Select one of these view-points and write upon it.

6. Select one of the view-points suggested in 5, and write upon it, using the outline arranged from those brought into class by different pupils as a guide.

NOTE.—The teacher may continue this study, and composition writing at her discretion, selecting subjects according to the literary material available. Care must be exercised, however, that the work be not carried to the point where it will become irksome, for then pupils will not have the correct attitude of mind for the study, and it will be of little value to them.

CHAPTER IX

SOURCES OF MATERIAL FOR COMPARISON

SECTION XXXV

Figurative Language

THE expression of a thought by means of comparison or the statement of a resemblance is often suggested so naturally that a person unconsciously compares the various objects with which he is familiar, and even a little child when talking uses comparison without effort. Later his reading gives him some knowledge of the characters and the events of history and myth, and thus furnishes him with additional material from which he may add to his stock of type forms for comparison. With this knowledge a reference to Hercules, Venus, Mercury, Alexander, Caesar, and other characters has a meaning to him; and he readily understands the significance of the comparisons made to them. Many historical characters and events have become so well known for some particular characteristic which they possess or some great decisive event which they mark, that they have also become types for comparison. The "*wisdom* of Solomon," the "*cruelty* of Nero," the "*crossing* of the Rubicon," the "*defeat* at Waterloo," and other well-known characteristics and events are often referred to; and by knowing the significance of these references you are able to understand the comparisons based upon resemblances to them. All literature abounds in

comparison; hence a knowledge of the objects in nature, in history, and in story that are most used in making comparisons will aid you in the interpretations of literature, as well as help you to make your own language more effective.

Comparisons based upon Actual and Imaginary Resemblances Distinguished. — We may compare an object with something which belongs to the same class and which it naturally resembles, as, for example, two apples, two trees, two buildings; or we may compare an object with another which does not belong to the same class and which it resembles in an imaginary rather than in a real sense, as when we say, "The wind howls like a hungry wolf." The wind does not literally howl as the wolf does; but it sometimes makes a noise that resembles the howling of a wolf, and the comparison is based upon this resemblance. When we compare objects belonging to the same class in which we reasonably expect to find many points of similarity, we merely state an actual resemblance as a fact; but when we compare the wind and a wolf, we state an imaginary resemblance. The language used in stating an imaginary resemblance is termed *figurative*, and the statement of the resemblance is called a **figure of speech**.

We unconsciously use many figures of speech; our everyday speech is full of them. We speak of a "sharp tongue," a "wild scheme," a "fleecy cloud," a "square deal"; or we say a man "breaks his promise," "pores over his books," "falls asleep," without considering that we are speaking in figurative language or using expressions that had their origin in imaginary resemblances. The value of figurative expressions in enriching language is evident when we consider how barren language would be were it

robbed of all figurative expressions, and thought were expressed only in a literal form.

Figures founded upon Resemblances. — Comparison is not always expressed in a direct statement of resemblances by the use of the word *like* or *as*, but a thing is often given the name of that which it in some way resembles. For example, instead of saying of a soldier who displayed great courage and fearlessness in battle, that he "fought like a lion," we may give him the name of the animal which he may be said to resemble in the possession of these qualities and say, "He was a lion in the fray." We also apply to things the names of others which we may imagine them to resemble, as when we say, "golden sunset," "diamond dewdrop," "silver moon."

Simile and Metaphor. — When we wish to distinguish between a figure of speech expressed by the use of *like* or *as* and one in which the resemblance is indicated by giving to an object the name of that which it resembles, we call the one in which *like* or *as* is used a **simile**, and the one in which resemblance is merely suggested a **metaphor**. The idea of resemblance is the same in both cases, the difference being only in the manner of expressing it. A simile may be changed to a metaphor and a metaphor to a simile. Thus we may say, "The dandelion is as yellow as gold," or we may say, "The dandelion is golden," or merely, "The golden dandelion."

In the expression of comparison only those figures should be used which are suggested naturally by resemblances. If a figure is not the result of suggested resemblance, it may seem studied and unnatural, or be really incorrect; and thus it cannot give either beauty or effectiveness to language.



Exercises

I. Select the comparisons in the following, and state to which class each belongs. Change the similes to metaphors and the metaphors to similes.

1. Language is a city, to the building of which every human being brought a stone. — EMERSON.

2. Life is a great bundle of little things. — HOLMES.

3. In the sweet May wind the snowy blossoms are falling to the ground.

4. Like adder darting from the coil,
 Like wolf that dashes through the toil,
 Like mountain cat that guards her young,
 Full at Fitz-James' throat he sprung.

— SCOTT.

5. Her sigh was so deep and heavy that it almost rustled Uncle Venner quite away, like a withered leaf, — as he was, — before an autumn gale.

6. It was worth while to hear the croaking and hollow tones of the old lady, and the pleasant voice of Phoebe, mingling in one twisted thread of talk.

7. She was graceful as a bird, and graceful in much the same way; as pleasant about the house as a gleam of sunshine falling upon the floor through a shadow of twinkling leaves, or as a ray of firelight that dances upon the wall as evening is drawing nigh. — HAWTHORNE.

8. "Life is the dome of many-colored glass that stains the white radiance of eternity."

9. There was a bloom on her cheek like the morning's own.

10. Over him rushed like a wind that is keen and cold and relentless,

Thoughts of what might have been, and the weight and woe of his errand, —

All the dreams that had faded and the hopes that had vanished.

— LONGFELLOW.

11. The cannon became a gigantic insect of metal, having, or seeming to have, the will of a demon. Sometimes this

colossal grasshopper would strike the low ceiling of the gun deck, then fall back on its four wheels like a tiger upon its four claws, and dart anew on the man. He, supple, agile, adroit, would glide like a snake from the reach of these lightning-like movements. — VICTOR HUGO.

12. There were a Fox and a Sheridan, the English Demosthenes and the English Hyperides.

13. When a leafless tree is clothed with ice from the bottom to the top, that is as bright and clear as crystal, every bough and twig is strung with icebeads, frozen dewdrops, and the whole tree sparkles cold and white like the Shah of Persia's diamond plume.

14. A good summer storm is a rain of riches. Every drop is silver going to the mint. The roots are machinery, and catching the willing drops, they assay them, refine them, roll them, stamp them, and turn them out coined berries, apples, grains, and grasses. — HENRY WARD BEECHER.

15. O Rome! Rome! thou hast been a tender nurse to me. Thou hast given to that poor, gentle, timid shepherd-lad, who never knew a harsher tone than a flute note, muscles of iron and a heart of flint. — KELLOGG.

16. "A doubtful throne is ice on summer seas."

17. "Memory, like a purse, if it be overfull that it cannot shut, all will drop out of it."

18. The most beautiful thing I have seen at sea . . . is the trail of a shoal of fish through the phosphorescent water. It is like the flight of silver rockets or the streaming of northern lights through the silent nether heaven.

— LOWELL.

19. Like to the clear in highest sphere
 Where all imperial glory shines,
 Of selfsame color is her hair
 Whether unfolded, or in twines:
 Heigh ho, fair Rosaline!
 Her eyes are sapphires set in snow,
 Resembling heaven by every wink.

* * * * *

Her cheeks are like the blushing cloud
 That beautifies Aurora's face,

Or like the silver crimson shroud
That Phœbus' smiling looks doth grace;
Heigh ho, fair Rosaline!
Her lips are like two budded roses
Whom ranks of lilies neighbor nigh.

— LODGE.

II. Using the material in the following for the statement of resemblances, make similes and metaphors when possible:—

1. The air was filled with the fragrance of thousands of blossoms and flowers.

2. In October there are days when the migrating birds depart in great numbers for a warmer clime.

3. "The owl reminds me of some men I have had the misfortune to know, — silent and sinister by day, or when exposed to the scrutiny of their fellows; but by night demons in thought, purpose, and action."

4. The first chipmunk as well as the first bluebird and the first robin is welcomed as a sure token of spring.

5. "The mad mass has the bounds of a panther, the weight of the elephant, the agility of the mouse, the obstinacy of the ox, the rapidity of lightning, the deafness of the tomb."

6. "All of us lift our heads higher, because those of our countrymen, whose trade it is to meet danger, have met it well and bravely."

7. There stood the ruin, old and gray, and magnificent in its decay.

8. Winding slowly down through the valley, the river, silver-white in the distance, flowed peacefully on toward the sea.

9. The mountains lifted their giant heads above the clouds.

10. The twinkling stars came out, brightening the heavens with their innumerable lights.

Personification. — Another form in which an imaginary resemblance between unlike objects may be expressed is by giving to an object without life an attribute or quality of

something having life. Thus we say, "the waves *dance*," "the sun *smiles*," "the river *runs*." The waves cannot really *dance*, the sun *smile*, or the river *run*, but something they can do suggests to us the actions named, and hence we attribute to them these imaginary powers. Many attributes are so commonly associated with certain inanimate objects, that we have come to regard them as actually belonging to these objects quite as much as to the animate objects which really possess them, and with which comparison was originally made. For example, we speak of the water as *murmuring*, the wind as *sighing*, without any thought of the figurative language we are using.

The figure which represents inanimate objects and animals as having life and reasoning powers is called **personification**. It is much used; partly because ascribing the attributes of persons to objects which do not possess them makes these objects seem more real, and thus satisfies a natural desire on our part; and partly because of our deliberate wish to give vigor and life to language by dealing with living beings, even though they are such only in the imagination. Children unconsciously personify the things about which they talk, the writers of fables have always represented inanimate things as thinking and talking like persons, and poets find personification the means through which they can present their thoughts most effectively and beautifully.

The wind weeps and moans through the livelong day.

The golden sun salutes the morn.

In these sentences, by means of personification, two commonplace facts are presented with more vigor and beauty than they could be by the mere statement of the facts.

Personification, like simile and metaphor, should be the

result of resemblances that are suggested naturally from the nature of the subject. It never should be forced into thought expression when it seems unnatural and out of harmony with the subject, and hence does not add to the effectiveness of its presentation. Personification should not be too much used, or it will tend to weaken language, and thus by overdoing defeat the very purpose for which it is used. Do not, however, be afraid to use personification when, by so doing, you can make your language more effective; but be careful that the personification is always in harmony with the subject and that it is not overworked.

Exercises

Select the personifications in the following and explain the resemblance upon which each is based. Explain any other figure of speech which these quotations contain.

1. Now Nature hangs her mantle green
On every blooming tree,
And spreads her sheets o' daisies white
Out o'er the grassy lea.

—BURNS.

2. Now the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip, and the pale primrose.

—MILTON.

3. Night was drawing and closing her curtain up above the world and down beneath it.

4. Time rushes on silently, swiftly, ceaselessly. He never waits for any one, and if once you fall behind, the chances are that you will never overtake him again.

5. Wisdom hath builded her house, she hath hewn out her seven pillars: she hath killed her beasts; she hath mingled her wine; she hath also furnished her table. She hath sent forth her maidens: she crieth upon the highest places

of the city, Whoso is simple, let him turn in hither: as to him that wanteth understanding, she saith to him, Come, eat of my bread, and drink of the wine which I have mingled. Forsake the foolish, and live; and go in the way of understanding. — PROVERBS OF SOLOMON.

6. To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language: for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty; and she glides
Into his darker musings with a mild
And healing sympathy that steals away
Their sharpness ere he is aware.

— BRYANT.

7. Now glowed the firmament
With living sapphires. Hesperus, that led
The starry host, rode brightest, till the Moon,
Rising in clouded majesty, at length,
Apparent queen, unveiled her peerless light,
And o'er the dark her silver mantle threw.

— MILTON.

8. Uprose the wild old winter-king,
And shook his beard of snow;
"I hear the first young harebell ring,
'Tis time for me to go!
Northward o'er the icy rocks,
Northward o'er the sea,
My daughter comes with sunny locks:
This land's too warm for me!"

9. To no man does Fortune throw open all the kingdoms
of this world, and say, "It is thine; choose where thou wilt
dwell."

10. THE CLOUD

I bring fresh showers for the thirsty flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that awaken
The sweet buds every one,

When rocked to rest on their mother's breast,
 As she dances about the sun.
 I wield the flail of the lashing hail,
 And whiten the green plains under;
 And then again I dissolve it in rain,
 And laugh as I pass in thunder.

I sift the snow on the mountains below,
 And their great pines groan aghast.
 And all the night 'tis my pillow white,
 When I sleep in the arms of the blast.
 Sublime on the towers of my skyey bowers
 Lightning, my pilot, sits:
 In a cavern under is fettered the thunder;
 It struggles and howls by fits.
 Over earth and ocean, with gentle motion,
 This pilot is guiding me,
 Lured by the love of the genii that move
 In the depths of the purple sea;
 Over the rills and the crags and the hills,
 Over the lakes and the plains,
 Whatever he dream, under mountain or stream,
 The spirit he loves remains;
 And I all the while bask in heaven's blue smile,
 While he is dissolving in rain.

* * * * *

That orbèd maiden with white fire laden,
 Whom mortals call the moon,
 Glides glimmering o'er my fleece-like floor
 By the midnight breezes strewn;
 And wherever the beat of unseen feet,
 Which only the angels hear,
 May have broken the woof of my tent's thin roof,
 The stars peep behind her and peer;
 And I laugh to see them whirl and flee,
 Like a swarm of golden bees,
 When I widen the rent in my wind-built tent,
 Till the calm rivers, lakes, and seas,
 Like strips of the sky, fallen through me on high,
 Are each paved with the moon and these.

—SHELLEY.

SECTION XXXVI

Material from Nature

When making a comparison a person will naturally compare one thing with some other with which he is familiar, and which is suggested to him without a conscious effort. Thus a child who has little knowledge beyond that which he has acquired through observation, will, when stating resemblances, make comparisons with the objects which he sees about him every day. If he is an observing child he will know much about the domestic and wild animals of his vicinity, of the birds and insects, of the trees, grass, flowers, and other things common in the place where he lives. Thus nature and the common objects in and about his home are the first sources from which he draws for the expression of thought by comparison.

Nature a Universal Source. — There is no other material so universally used for the stating of resemblances as that which nature furnishes. Every one, of whatever race or nation, possesses more or less of this knowledge. A person may know nothing of classic myth, may never have heard of the world's great heroes and the great events of history; but whoever he is, and wherever he lives, he will have read much from nature's open book and will use the knowledge thus gained when he wishes to express himself by means of a comparison. Hence nature is the most universally understood of all the sources from which material may be drawn for this particular kind of thought expression.

Nature a Rich Source. — There is really no limit to the number and character of the objects and phenomena which nature affords for the statement of resemblances. Conversation and literature abound in references to these,

and to just the extent that you are acquainted with nature you will be able to understand them and to use allusions to nature in expressing your own thoughts. A reading of the works of our best writers will show you that most of them enjoyed a close acquaintance with nature; and in order that you may understand and enjoy their frequent references to her, you, too, must become acquainted with nature.

Exercises

I. Select the comparisons in the following that are based upon resemblances to objects and phenomena in nature, and state which are similes and which are metaphors. If there are any examples of personification, mention them, and explain the resemblances which these suggest.

1. I require your heart to be true as God's stars,
And pure as heaven your soul.

— MRS. BROWNING.

2. The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea
When the blue wave rolls nightly on blue Galilee.

Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath flown,
That host on the morrow lay withered and strown.

— BYRON.

3. The fragrance of her rich and delightful character still lingered about the place where she had lived, as a dried rosebud scents the drawer where it has withered and perished.

4. Those flowers, how fragrant! That young girl's face,
how cheerful, how blooming! — it is a flower with dew upon
it and sunbeams in the dewdrops!

— HAWTHORNE.

5. See yonder fire! It is the moon
Slow rising over yonder hill,

It glimmers on the forest tips,
And through the dewy foliage drips
In little rivulets of light,
And makes the heart in love with night.

—LONGFELLOW.

6. Noon by the north clock! noon by the east! High noon, too, by those hot sunbeams that fall, scarcely aslope, upon my head, and almost make the water bubble and smoke in the trough under my nose. Truly we public characters have a rough time of it! And among all the public characters chosen at the March meeting, where is he that sustains for a single year, the burden of such manifold duties as are imposed in perpetuity upon the Town Pump?—HAWTHORNE.

7. Thoughts must come naturally, like wild flowers; they cannot be forced in a hot-bed — even although aided by the leaf mold of your past.

8. The blooming morn

Upon her wings presents the god unshorn.
See how Aurora throws her fair
Fresh-quilted colors through the air:
Get up, sweet Slug-a-bed, and see
The dew bespangled herb and tree.
Each flower has wept, and bow'd toward the east,
Above an hour since.

* * * * *

Take no care

For jewels for your gown, or hair:
Fear not; the leaves will strew
Gems in abundance for you:
Besides, the childhood of the day has kept,
Against you come, some orient pearls unwept:
Come and receive them while the light
Hangs on the dew-locks of the night.

—HERRICK.

9. Robert of Lincoln's Quaker wife,
Pretty and quiet, with plain brown wings,
Passing at home a patient life,
Broods in the grass while her husband sings.

* * * * *

Modest and shy as a nun is she,
 One weak chirp is her only note;
 Braggart and prince of braggarts is he,
 Pouring boasts from his little throat.

—BRYANT.

II. From your reading select and write the figures of speech which are based upon resemblances. Be prepared to explain in class the expressed or implied comparison in each.

III. Write ten sentences containing similes in which reference is made to animal life. Write ten sentences containing metaphors suggested by some form of plant life. Write ten sentences in which inanimate objects are personified.

SECTION XXXVII

Material from the Bible

The Bible offers a rich store of material for use in the statement of resemblances. With its terse chronicles, its vivid descriptions, its clear narratives, its strong expositions, and its beautiful poetry, it presents the entire range of literature, and deals with all the experiences of human life. Hence in it are to be found not only types for comparison, but excellent examples of the use of figurative language.

Literature is rich in figures that are based upon Bible allusions, and even in ordinary conversation many of these are heard. Indeed, so well known have many of them become that they have meanings in themselves, and persons use them without knowing or thinking of the events upon which they are based. For example, how often we hear persons use the expression, "a widow's mite," "the fiery furnace," without considering that the one is based upon the account of the poor widow's casting the two mites into the temple treasury, and the other upon the story of the

three Israelites being thrown into the burning furnace by King Nebuchadnezzar. How much greater is the force and meaning that is given to the sentences in which these expressions are used when in addition to knowing the accepted meaning of the phrases, one is also familiar with the origin of them.

When we hear of some man acting the part of the "good Samaritan" to another who is sick or in want, the story told by our Saviour of the good Samaritan who cared for a poor man whom he found wounded by the wayside comes instantly to our minds; and we know without being told that this other "good Samaritan" cared for or supplied the wants of an unfortunate man in the same spirit of disinterested kindness. The picture thus presented is clearer and more full of meaning because of the allusion to the well-known Bible story. If we hear a murderer called a "Cain," there is at once presented to our minds the picture of the two brothers offering their sacrifices; and as we recall the unnatural crime which was committed by the elder brother Cain, we shudder with horror at one brother's slaying another whom he should not only love but protect from harm. As we learn more of the Biblical personages and events to which we find references in literature, we find that clearness and force are added by reference to them, as in the two examples just given.

Exercises

I. In your reading for the next week or two make a note of all the allusions to persons and events mentioned in the Bible; and if you do not understand them, read in the Bible about the person or event to which reference is made.

II. Give such information about the following persons

and events as you must have in order to make intelligent allusions to them in your conversation and in writing.

Moses, Aaron, Job, Absalom, Esther, Haman, Samson, David and Jonathan, The plagues of Egypt, The sojourn in the Wilderness, Jacob's dream, The handwriting on the wall, Daniel in the lion's den, The slaying of Goliath.

Make sentences containing allusions to the above.

III. Explain the allusions to Biblical personages and events in the following, and consider how an understanding of these references adds to your appreciation and enjoyment of these quotations.

1. Error as old as Sodom is error still.
2. A babel of voices was heard above the storm.
3. Without a word of farewell this aged Nimrod shouldered his rifle and strode into the forest.
4. There is no darkness but ignorance; in which thou art more puzzled than the Egyptians in their fog.
5. "How like a prodigal doth nature seem,
When thou, with all thy gold, so common art."
6. "The angel of death spread his wings on the blast,
And breathed in the face of the foe as he passed."
7. Thy foul crime, like Cain's, stands darkly out.
8. Oh, exiles! I call forth in testimony the hemlock the Socrates have drunk, the Golgothas the Christs have climbed, the Jerichoes the Joshuas have caused to crumble.

— VICTOR HUGO.

9. These old gentlemen, seated like Matthew at the receipt of customs, but not very likely to be summoned hence like him for apostolic errands, were the custom-house officers.

— HAWTHORNE.

10. Only in dreams is a ladder thrown
From the weary earth to the sapphire walls;
But the dream departs and the vision falls,
And the sleeper wakes on his pillow of stone.

— HOLLAND.

11. The blood of tyrants is not human; they,
Like to incarnate Molochs, feed on ours,

Until 'tis time to give them to the tombs
Which they have made so populous.

—BYRON.

12. A Daniel come to judgment! yea, a Daniel:—O
wise young judge, how I do honor thee!—SHAKESPEARE.

13. Your accent, like St. Peter's, would betray you.

—LONGFELLOW.

14. O chime of sweet Saint Charity,
Peal soon that Easter morn,
When Christ for all shall risen be,
And in all hearts new-born!
That Pentecost when utterance clear
To all men shall be given,
When all can say my brother here,
And hear my Son in heaven!

—LOWELL.

SECTION XXXVIII

Material from Mythology

Another source from which we may take valuable material for the expression of thought in figurative language is mythology. Not only are many direct references to mythological stories found in literature, but many words and phrases that have passed into common use had their origin in ancient myth and legend. We so commonly use such expressions as, the "aurora," a "herculean task," a "mercurial temper," as almost to lose sight of their origin. Literature contains so many allusions to mythology that a general knowledge of the most important myths is necessary for a perfect understanding and enjoyment of what we read. If you have never read the myth of the ancient Greeks in which Apollo is said to mount his golden chariot every morning to guide the fiery steeds of the sun across the sky, or have not seen the beautiful picture, called

"Aurora," in which this myth is represented, the following lines will be meaningless. If you are familiar with the myth, they will suggest to you, not only the sight of the sun rising in all his strength and magnificence; but also the image of the glorious sun god, seated in all the pomp and splendor of ancient imagination, and holding in his hands the reins of the restless steeds that prance and rear in their impatience to dash off across the blue vault of the heavens.

See! led by Morn, with dewy feet,
Apollo mounts his golden seat,
Replete with sevenfold fire.

—THOMAS TAYLOR.

Value of Mythological Allusions. — Mythological allusions add richness of meaning to the imaginative language of those who use them intelligently, and a careful study of these references, which you find in your reading, will abundantly repay you by adding to your pleasure in what you read. The language of Shakespeare, Milton, and many other great poets abounds in figures based on mythology, and also in other references, not figurative, to mythological characters and incidents; and you must know to what these refer before you can understand a writer's use of them. Through an increased knowledge of mythological characters and stories, and an understanding of how our best writers make use of them, you will be able to use them yourself and thus enrich your own language.

Exercises

I. Explain the place which each of the following occupied in ancient mythology, and state, if you can, the characteristic or incident to which reference is usually made in alluding to each.

II. Find as many allusions as you can to each of the following, and explain each.

III. Write the sentences containing references to other mythological characters and events which you find while looking for the above, and bring into class.

IV. Select the references to mythological characters and events in the following and explain each. Consider whether these references make the language more effective than if plain statements had been used.

1. Soon as Aurora drives away the night,
 And edges eastern clouds with rosy light,
 The healthy huntsman, with the cheerful horn,
 Summons the dogs and greets the dappled morn.

— JOHN GAY.
2. With that I saw two swans of goodly hue
 Come softly swimming down along the lee;
 Two fairer birds I yet did never see;
 The snow that doth the top of Pindus strow
 Did never whiter show,
 Nor Jove himself, when he a swan would be
 For love of Leda, whiter did appear;
 Yet Leda was (they say) as white as he,
 Yet not as white as these, nor nothing near;
 So purely white they were
 That even the gentle stream, the which them bare,
 Seem'd foul to them, and bade his billows spare
 To wet their silken feathers, lest they might
 Soil their fair plumes with water not so fair.

— SPENSER.
3. The man who hath no music in himself,
 Nor is not moved by concord of sweet sounds,
 Is fit for treasons, stratagems, and spoils;

The motions of his mind are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.

— SHAKESPEARE.

4. He was not of an age, but for all time!
And all the Muses still were in their prime,
When, like Apollo, he came forth to warm
Our ears, or like a Mercury to charm!
Nature herself was proud of his designs,
And joyed to wear the dressing of his lines!
From "To the Memory of Shakespeare." — BEN JONSON.

5. Like Dian's kiss, unasked, unsought,
Love gives itself, but is not bought.
— LONGFELLOW.

6. She, whom once the semblance of a scar
Appall'd, an owlet's larum chill'd with dread,
Now views the column-scattering bay'net jar,
The falchion flash, and o'er the yet warm dead
Stalks with Minerva's step where Mars might quake to
tread.

— BYRON.

7. Thy promises are like Adonis' gardens
That one day bloomed, and fruitful were the next.

8. O Proserpina,
For the flowers now, that, frightened, thou lett'st fall
From Dis's wagon! golden daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets dim,
But sweeter than the lids of Juno's eyes
Or Cytherea's breath.

9. Her sunny locks
Hang on her temples like a golden fleece.

— SHAKESPEARE.

10. And the Naiad-like lily of the vale,
Whom youth makes so fair, and passion so pale,
That the light of its tremulous bells is seen
Through their pavilions of tender green.

— SHELLEY.

11. Phœbus, arise !
 And paint the sable skies
 With azure, white, and red :
 Rouse Memnon's mother from her Tithon's bed
 That she may thy career with roses spread.
 * * * * * *
 Now, Flora, deck thyself in fairest guise :
 If that ye winds would hear
 A voice surpassing far Amphion's lyre,
 Your furious chilling stay ;
 Let Zephyr only breathe,
 And with her tresses play.

— DRUMMOND OF HAWTHORNDEN.

SECTION XXXIX

Material from Literature

Allusions to classic stories and poems are so common that every one who reads must be familiar with many of them. The characters and incidents of fables, and of fairy and folk-lore tales are frequently referred to in everyday speech as well as in literature. The references to the "Fox and the Grapes," the "Ant and the Grasshopper," the "Arab and the Camel," "Cinderella," "Little Red Riding Hood," and other fables and fairy stories are universally understood; and hence their use often adds clearness and vigor to the expression of thought.

Many characters that have been created in fiction so perfectly represent characteristics of certain types of character that they are regarded as distinct types, and thus are often referred to as such by those who are familiar with them. Romeo, Benedict, Fagan, Micawber, are examples of such character-types, and the application of the name of one of these to a person suggests his resemblance to the person named. For example, if we hear it said that a

certain man has become a "Benedict," we readily understand the reference, for it recalls the scoffing bachelor of Shakespeare's imagination, who became "Benedict the married man."

A number of words in common use had their origin in the names of persons and places that possess some characteristic in a marked degree. Thus we hear of a "Utopian idea," a "Quixotic undertaking." As you read literature, you will gradually make the acquaintance of these typical characters and places; but it is always best to find out something about all characters and incidents referred to, even though you may not at the time be able to read the original account. You will find a brief explanation of them and their place in literature in the explanatory notes on names of fiction, which all unabridged dictionaries contain; and these you should always consult when you are not familiar with the character to whom reference is made.

Exercises

I. Explain the following expressions, and use each in a sentence:—

"Pickwickian," a "Rip Van Winkle sleep," a "Bluebeard," an "Old man of the sea," the "Slough of despond," a "Rowland for an Oliver," "Open Sesame."

II. Select and explain the allusions to characters and incidents in the following:—

1. Here is Poe with his raven, like Barnaby Rudge,
Three fifths of him reason, and two fifths of him fudge.

— JAMES RUSSELL LOWELL.

2. The speaker was interesting, but his views were altogether Eutopian.

3. Addison showed the scoffers that the same gold which, burnished and polished, gives luster to the Æneid

and the odes of Horace, is mingled with the rude gross of Chevy Chase.

4. The mirth of Swift is the mirth of Mephistopheles; the mirth of Voltaire is the mirth of Puck. If, as Soame Jenyns oddly imagined, a portion of the happiness of Seraphim and just men made perfect be derived from an exquisite perception of the ludicrous, their mirth must surely be none other than the mirth of Addison; a mirth consistent with tender compassion for all that is frail, and with profound reverence for all that is sublime.

5. The vibrations of the judge's voice now reached the old gentlewoman in the parlor, where she sat with face averted waiting on her brother's slumber. She now issued forth, as would appear, to defend the entrance, looking, we must needs say, amazing like the dragon, which, in fairy tales, is wont to be the guardian over an enchanted beauty.

6. "Come, come, make haste! or he will start up, like Giant Despair in pursuit of Christian and Hopeful, and catch us yet!" — HAWTHORNE.

7. A bound volume has a charm in my eyes similar to what scraps of manuscript possess for the good Mussulman: he imagines that those wind-wafted records are perhaps hallowed by some sacred verse, and that every new book or antique one may contain the "Open Sesame!" — the spell to disclose treasures hidden in some unexpected cave of Truth.

8. In one respect at least the place seemed like the Enchanted Ground through which the pilgrim traveled on his way to the Celestial City, for the idlers, one and all, felt a drowsy influence falling upon them, and here and there could be seen those who had already fallen asleep in their seats or upon the grass. — CAREY.

9. All along the swamp-edge in the rain I go;
All about my head, thou the loosened locks doth blow;
Like the German goose-girl in the fairy tale,
I watch across the shining pond my flocks of ducks
that sail.

— CELIA THAXTER.

10. Although the heartbroken father had long ago come to regard his search as hopeless, yet, like the faithful maiden who sought her lost lover through the winters and summers of many a long year, he continued to wander from city to city where chance rumors of his son's presence directed him.

11. I do not agree with much modern criticism, in greatly preferring the *Inferno* to the two other parts of the *Divina Commedia*. Such preference belongs, I imagine, to our general Byronism of taste, and is like to be a transient feeling. — CAREY.

SECTION XL

Material from History

Figurative language suggested by well-known historical characters and events is often used. A number of these expressions have become so common, that, like many of those taken from the Bible and mythology, they have at length come to have accepted meanings of their own, and are used by persons who may not know of the characters and events to which they refer. Doubtless many who use the words "plebeian," and "patrician" in their correct sense do not know that these words had their origin in the names of the two classes of society in early Rome, the Patricians who belonged to the noble families and had the full right of citizenship, and the Plebeians, the common people, who were not allowed to vote. The word "crusade" is often heard, and it has a deeper meaning for us if we have read of the famous crusades or expeditions made by the kings and warriors of Europe during the twelfth and thirteenth centuries to rescue Jerusalem and the tomb of our Saviour from the Turks.

The language of literature contains many references to

legendary as well as to authentic history, and a knowledge of the legends to which allusion is most frequently made is necessary for an understanding of these. The legends of early Greece and Rome, and other countries, should be read, not only for the pleasure which will result from their perusal, but also for an understanding of the references made to them in literature.

Exercises

I. Name some distinctive characteristic of the following to which one might refer in making comparisons: —

Nero, Socrates, Alexander, Leonidas, Cleopatra, Solon, Fabius, Robert Bruce, Napoleon, Thermopylæ, Troy, Colossus of Rhodes, Golden Fleece, Star Chamber, Magna Charta, Reign of Terror, Waterloo, Eldorado.

II. Explain the figures in the following, giving the necessary information about the historical allusions: —

1. "Like Alexander, I will reign,
And I will reign alone;
My thoughts did evermore disdain
A rival on my throne."

2. I will make a star-chamber matter of it.

— SHAKESPEARE.

3. I summon in testimony the seas that beat around us, and which the Columbuses have passed beyond; I call upon yonder stars that shine above us, and which the Galilecs have questioned, to bear witness, exiles and brethren, that liberty can never die. — VICTOR HUGO.

4. The race is but a vast caravan forever moving but seeming often to encamp for centuries at some green oasis of ease, where luxury lures away heroism, as soft Capua enervated the hosts of Hannibal. — CURTIS.

5. This disappointment will prove the Waterloo of his ambition.

6. Are there none to fight as Theseus fought,
Far in the young world's misty dawn?
Or teach as the gray-haired Nestor taught,
Mother earth! Are thy heroes gone?

* * * * *

Their armor rings on a fairer field
Than Greek or Trojan ever trod;
For freedom's sword is the blade they wield,
And the light above them the smile of God!
So in his isle of calm delight,
Jason may dream the years away,
But the heroes live and the skies are bright,
And the world is a braver world to-day.

— PROCTER.

7. Pygmies are pygmies still, though perched on Alps;
And pyramids are pyramids in vales.
Each man makes his own statue, builds himself:
Virtue alone outlives the pyramids;
His monuments shall last when Egypt's fall.

— YOUNG.

8. Why man he doth bestride the narrow world
Like a Colossus; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonorable graves.

— SHAKESPEARE.

9. Wrapped in his sad-colored cloak the Day, like a Puri-
tan, standeth
Stern in the joyless fields, rebuking the lingering color.

— BAYARD TAYLOR.

10. Wisdom, though richer than Peruvian mines,
And sweeter than the sweet ambrosial hive,
What is she, but the means of happiness?

— YOUNG.

11. "We are the Romans of the modern world,—the
great, assimilating people."

12. Dear common flower, that grow'st beside the way,
Fringing the dusty road with harmless gold!
First pledge of blithsome May,
Which children pluck and full of pride uphold.—

High-hearted Buccaneers, o'erjoyed that they
An Eldorado in the grass have found,
Which not the rich earth's ample round
Can match in wealth! — thou art more dear to me
Than all the prouder summer blooms may be.

From "To the Dandelion." — LOWELL.

13. Then there is that glorious Epicurean paradox, uttered by my friend, the historian, in one of his flashing moments: "Give us the luxuries of life, and we will dispense with its necessities." — HOLMES.

III. Rewrite themes previously written, trying to improve comparisons used, and introducing others when they can be effectively used.

IV. Make outlines to indicate the topics you would treat in writing upon the following subjects: —

1. The value of Friendship. (Use an illustration from history, the Bible, myth, or literature.)
2. The heroism of our forefathers.
3. A comparison of Portia ("Merchant of Venice"), and Rosalind ("As You Like It").

V. Select from these a subject upon which to write.

CHAPTER X

SENSE-TRAINING AIDS INTERPRETATION AND EXPRESSION OF THOUGHT

SECTION XLI

Sense Impressions

WHEN considering the subject of comparison and the sources from which material for the stating or suggesting of resemblances is obtained, you found that literature is filled with allusions to natural phenomena. It is therefore necessary that you become acquainted with nature in order to understand these allusions, and to be able yourselves to draw from the rich store of literary material which nature offers. If you have never listened to the gentle ripple of the summer stream you will fail to appreciate the meaning and the beauty of the poet's lines in the following:—

All the long August afternoon,
The little drowsy stream
Whispers a melancholy tune,
As if it dreamed of June
And whispered in its dreams.

—HOWELLS.

If you have not trained your ears to catch the many sounds which may be heard in the country on a summer day, the following will have little interest and meaning for you; but if you, like the poet, have listened to these sounds, you can at once enter into his thoughts and emotions as memory calls up just such a day and scene as is here presented.

No rude noise insults the listening ear;
Naught but soft zephyrs whispering through the trees,
Or the still humming of the peaceful bees;
The gentle murmurs of a purling rill,
Or the unwearied chirping of the drill;
The charming harmony of warbling birds,
Or hollow lowings of the grazing herds;
The murmuring stockdoves' melancholy coo,
Then they their loved mates lament or woo.

— THOMSON.

To enjoy Nature One must Observe. — If a person has gone about with his eyes closed to the beauties of the morning or the evening sky, of the landscape with its stretch of woodland, its hills and dales, its winding streams, its placid lake, and other features, his emotions will not be awakened by the pictures which other persons, who have their eyes open to perceive the beauties around them, present of grand views and enchanting glimpses. If he has never noted with delight the “myriad dyes” with which nature paints the flowers, he cannot feel the beauty of the poet’s reference to color, if he can even say whether he has ever seen the colors mentioned. To such a person the literary allusions to the beauties of nature call up no memories, stir no emotion, touch no sympathetic chord; but if a person has accustomed his eyes to see and distinguish the colors in the sunset sky, of the flowers in the woods and meadows, of the leaves in the glorious autumn, he can understand and feel what others have felt in the contemplation of nature’s coloring, and even on the darkest winter day can recall and enjoy the beauties of the summer.

Thus, if you wish to understand and enjoy the allusions to nature with which literature is filled, you must train and accustom your eyes, your ears, and all your senses to receive the impressions which nature gives. If you have

never had your senses awakened to the rich store of information and beauty which nature has prepared for all who will look and listen, you have little idea of the pleasure in store for you through a closer acquaintance with her. Some suggestions, for gaining a deeper knowledge of nature through the training of the senses, and for reading nature through the pictures which others present of their impressions, may prove helpful to you.

Impressions received through the Senses. — As you walk through the fields, the woods, or the park with all your senses active, you may receive a number of impressions from the things about you. With your powers of observation awakened, you will note the many objects with which you are surrounded, observe the form, size, color, and peculiarities of each. If there are objects that have motion, you will be able to determine the character of motion of which they are capable, and in case of animal life you can study the habits of the various creatures which you see. Through the sense of hearing, you can catch and distinguish sounds, determine to what each belongs, and by means of the various sounds which you hear you may often ascertain the location of objects hidden from sight, and in a measure determine their distance from you. In the case of an object that is within reach you can determine through the sense of touch something of the form, the density, and the character of its surface. By passing your hand over an object you can tell whether it is rough or smooth, hard or soft; and if you note its appearance at the same time, thus associating the impressions received by means of both the sense of touch and of sight, you will be able at another time, as the result of this experience, to determine with some degree of accuracy how a similar object would

feel to the touch. Through the sense of smell an important impression of an object which possesses odor may be received. If the flowers and blossoms were without fragrance, or if one were unable to receive the impression of odor, much of the enjoyment from the flowers would be wanting. Still another set of sensations which you may receive through one of the senses is that of taste. Without the power to receive this sense impression and the knowledge which is gained by means of it, such expressions as, "Sweeter than the honey in the honeycomb," would be meaningless.

The more of these sense impressions we receive and retain, the better able we are to understand and enjoy allusions which are made to them by others; and seeing nature through the eyes of another person and learning what he has seen will often help us to see more with our own eyes, and to enjoy more fully what we see. Thus, after reading the following suggestive lines of the poet, in which memory calls up so many pleasing sounds, we go out in a listening mood, prepared to hear and enjoy all the varied music of nature which perhaps before was little more than a meaningless babel of noise.

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears.
Their earth is but an echo of the spheres.

— BYRON.

Training the senses to receive impressions and images from nature helps us to understand references to similar impressions, and reading of the impressions which others have received enables us to receive them more readily ourselves. Thus the observation and study of nature helps

us to understand references to nature in literature and to share the thoughts and emotions of the world's great writers; and our reading of literature, with its rich store of nature allusions, quickens our senses and makes them more active.

SECTION XLII

Sight Impressions from Nature

We receive a number of impressions through the sense of sight. The location, form, color, and motion of objects are the most important single images received through this sense. To one who sees color correctly and has trained his eyes to distinguish carefully between its varying shades and tints, a study of the colors in nature affords great enjoyment. As you read the following, consider how accurately the writer must have seen the old Abbey to be able to picture it with such vividness. Can you form a mental picture of its appearance with the moonlight streaming down upon it? Try to imagine how it would look in the broad light of day, and consider whether you agree with the writer that the best time to see it is by moonlight.

MELROSE BY MOONLIGHT

If thou would'st view fair Melrose aright,
Go visit it by the pale moonlight;
For the gay beams of lightsome day
Gild, but to flout, the ruins gray.
When the broken arches are black in night,
And each shafted oriel glimmers white;
When the cold light's uncertain shower
Streams on the ruined central tower;
When buttress and buttress, alternately,
Seemed framed of ebon and ivory;

When silver edges the imagery,
And the scrolls that teach thee live and die.

* * * * *

Then go — but go alone the while —
Then view St. David's ruined pile;
And home returning, soothly swear
Was never scene so sad and fair!

— SCOTT.

In the following quotations the writers refer to various color impressions. Select these and see whether you can recall similar images of the colors mentioned. Mention different objects having these colors.

1. Purple, violet, gold, and white,
Royal clouds are they;
Catching the spearlike rays in the west, —
Lining therewith each downy nest,
At the close of a summer day.

From "Summer Sunset." — HORT.

2. The stars went softly back to heaven,
The night fogs rolled away,
And rims of gold and crowns of crimson
Along the hill tops lay.

3. I know not which I love the most,
* * * * *
The pansy in her purple dress,
The pink with cheek of red,
Or the faint fair heliotrope, who hangs
Like a bashful maid her head.

— PHEBE CARY.

4. And all the meadows wide enrolled,
Were green and silver, green and gold,
Where buttercups and daisies spun
Their shining tissues in the sun.

— DORE.

TO A SKYLARK

5. In the golden lightening
Of the setting sun,

O'er which clouds are brightening,
Thou dost float and run,
Like an embodied joy whose race is just begun.

The pale purple even
Melts around thy flight;
Like a star of heaven,
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight.

—SHELLEY.

In the following we are told what was learned about a river through the sense of sight: its general appearance and motion, the form of its waves, and its varied coloring. As you read the selection you will perceive what a close observer the writer must have been, to see so much which might have been overlooked by one whose eyes were not trained to observe closely. With some river in mind with which you are familiar, consider whether you could see in it as much as Mr. Ruskin saw in the Rhone. If possible go out to a river, or some body of water, and note how much more you can see in it than before reading this description.

THE RHONE

For all other rivers there is a surface and an underneath, and a vaguely displacing idea of the bottom. But the Rhone flows like one lambent jewel; its surface is nowhere; its ethereal self is everywhere, the iridescent rush and translucent strength of it blue to the shore, and radiant to the depth.

Fifteen feet thick, of not flowing, but flying water; not water, neither, — melted glacier, rather, one should call it; the force of the ice is in it, and the wreathing of the clouds, the gladness of the sky, and the continuance of Time.

Waves of clear sea are, indeed, lovely to watch, but they are always coming or gone, never in any taken shape to be seen for a second. But here was one mighty wave that was always itself, and every fluted swirl of it, constant as the wreathing of a shell. No wasting away of the fallen foam,

no pause for the gathering of power, no helpless ebb of discouraged recoil; but alike through bright day and lulling night, the never pausing plunge, the never fading flash, the never hushing whisper, and, while the sun was up, the ever answering glow of unearthly aqua-marine, ultra-marine, violet-blue, gentian-blue, peacock-blue, river-of-paradise blue, glass of a painted window melted in the sun, and the witch of the Alps flinging the spun tresses of it forever from her snow.

From "Præterita." — RUSKIN.

Read the following and tell what facts regarding the farmhouse and its surroundings the writer was enabled to determine through the sense of sight. Judging from this description do you consider her a close observer?

THE POYSER FARMHOUSE

Evidently the gate is never opened; for the long grass and the great hemlocks grow close against it; and if it were opened, it is so rusty, that the force necessary to turn it on its hinges would be likely to pull down the square stone-built pillars, to the detriment of the two stone lionesses that grin with a carnivorous affability above a coat of arms surmounting each of the pillars. It would be easy enough, by the aid of the nicks in the stone pillars, to climb over the stone wall with its smooth stone coping; but by putting our eyes close to the rusty bars of the gate, we can see the house well enough, and all but the very corners of the grassy inclosure.

It is a very fine old place of red brick, softened by a pale powdery lichen, which has dispersed itself with a happy irregularity, so as to bring the red brick into terms of friendly companionship with the limestone ornaments surrounding the three gables, the windows, and the door-place. But the windows are patched with wooden panes, and the door, I think, is like the gate — it is never opened: how it would groan and grate against the stone floor if it were! For it is a solid, heavy, handsome door and must once have been in the habit of shutting with a sonorous bang behind a liveried lackey, who had just seen his master and mistress off the grounds in a carriage and pair.

* * * * *

Put your face to one of the glass panes in the right-hand window: what do you see? A large open fireplace, with rusty dogs in it, and a bare boarded-floor; at the far end, fleeces of wool stacked up; in the middle of the floor some empty corn-bags. That is the furniture of the dining room. And what through the left-hand window? Several clothes-horses, a pillion, a spinning-wheel and an old box, wide open, and stuffed full of colored rags. At the end of this box there lies a great wooden doll, which, so far as mutilation is concerned, bears a fine resemblance to the finest Greek sculpture, and especially in the total loss of its nose. Near it is a little chair, and the butt-end of a boy's leather long-lashed whip.

From "Adam Bede," — GEORGE ELIOT.

Exercises

1. Make a list of the color impressions which the author received from the Rhone River, and consider whether you have seen these colors in water.
2. What other impressions besides those of color does he mention?
3. Make a list of the objects which enter into the picture of the Poyser Farmhouse. What other sight impressions besides those of form are mentioned?
4. In the selection on page 234 find all the references to sight impressions. Discuss them in class to learn whether your classmates recall the same impressions from the mention of them as you do.
5. Bring to the class passages in which color, form, and any impression which one might receive through the sense of sight are mentioned and discuss them to determine which of the sight impressions, color, form, etc., gives you most pleasure.
6. Read several poems written by Wordsworth and by Bryant to determine which of these poets makes the most

frequent reference to something learned through sight, and which of the sight impressions, color, form, etc., he mentions most.

7. Write a brief description of the scene which the following sentence presents to you: —

The meadows roll and swell in billowy waves, bearing like a white-speckled foam upon their crests a sea of daisies, with here and there a floating patch of crimson clover, or a golden haze of buttercups. — GIBSON.

SECTION XLIII

Sound in Nature

Persons who live in the country and can go out into the fields and woods in the early morning, while most city dwellers are still asleep, experience much pleasure and enjoyment which only early risers can ever know. The sounds of early morning are especially enjoyable, for then the birds sing sweetest and there are many sounds which are not to be heard later in the day. In the following poem we are told of some of these sounds. Note the many different sounds that the writer heard, and make a list of the words used to indicate them. If you have ever been in the country at this early morning hour, recall the occasion and consider whether you experienced its delights to the fullest extent.

SOUNDS OF MORNING

But who the melodies of morn can tell?

The wild brook babbling down the mountain side;
The lowing herd, the sheepfold's simple bell;
The pipe of early shepherd, him descried
In the lone valley; echoing far and wide,

The clamorous horn along the cliffs above;
The hollow murmur of the ocean tide;
The hum of bees, the linnet's lay of love,
And the full choir that wakes the universal grove.

The cottage curs at early pilgrim bark;
Crowned with her pail the tripping milkmaid sings;
The whistling plowman stalks afield; and hark!
Down the rough slope the ponderous wagon rings;
Through rustling corn the hare astonished springs;
Slow tolls the village clock the drowsy hour;
The partridge bursts away on whirling wings;
Deep mourns the turtle in sequestered bower,
And shrill lark carols from her aërial tower.

From "The Minstrel." — JAMES BEATTIE.

Mr. Thoreau, who spent more of his time out of doors than any other American writer, made nature his constant companion, and learned to know and love her in all her varying moods. During the two years which he spent in a little hut which he himself built at Walden Pond, he had abundant opportunity to make careful and accurate observation of nature and the wild life about him. "Walden, or Life in the Woods," which was written to chronicle the experiences of the two years' life in this solitude, is considered his best production. In the following, he tells of the evening sounds in this place.

SOUNDS AT EVENING

Sometimes, on Sundays, I heard the bells, the Lincoln, Acton, or Concord bell, when the wind was favorable, a faint, sweet, and, as it were, a natural melody, worth importing into the wilderness. At a sufficient distance over the woods this sound acquires a certain vibratory hum, as if the pine needles in the horizon were the strings of a harp which is swept. All sound heard at the greatest possible distance produces one and the same effect, a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of

earth interesting to the eye by the azure tint it imparts to it. There came to me in this case a melody which the air had strained, and which had conversed with every leaf and needle of the wood, that portion of the sound which the elements had taken up and modulated and echoed from vale to vale. The echo is, to some extent, an original sound, and therein is the magic and charm of it. It is not merely a repetition of what was worth repeating in the bell, but partly the voice of the wood; the same trivial words and notes sung by a wood-nymph.

* * * * *

Regularly at half-past seven, in one part of the summer, after the evening train had gone by, the whip-poor-wills chanted their vespers for half an hour, sitting upon a stump by my door, or upon the ridge-pole of the house. They would begin to sing with almost as much precision as a clock, within five minutes of a particular time, referred to the setting of the sun every evening. . . . Sometimes I heard four or five in different parts of the wood, by accident one a bar behind another, and so near me that I distinguished not only the cluck after each note, but often that singular buzzing sound like a fly in a spider's web, only proportionally louder. They sang at intervals throughout the night, and were again as musical as ever just before and about the dawn.

When other birds are silent the screech owls take up the strain, like mourning women their ancient u-lu-lu. Their dismal scream is truly Ben Jonsonian. Wise midnight hags! It is no honest and blunt tu-whit tu-who of the poets, but without jesting a most solemn graveyard ditty, the mutual consolations of suicide lovers, remembering the pangs and delights of supernal love in the infernal groves. Yet I love to hear their wailing, their doleful responses, trilled along the roadside; reminding me sometimes of music and singing birds; as it were the dark and tearful side of music, the regrets and sighs that would fain be sung. . . . Oh-o-o-o that I never had been bor-r-r-n! sighs one on this side of the pond, and circles with the restlessness of despair to some new perch on the gray oaks. Then — that I never had been bor-r-r-n! echoes another on the other side with tremulous sincerity, and — bor-r-r-n! comes faintly from far in the Lincoln woods. — FROM "Walden." — THOREAU.

In the following, use is made of the impressions received through the sense of hearing. Select words and phrases that are used to designate these, considering whether you have heard similar sounds.

There are notes of joy from the hang-bird and wren,
And the gossips of swallows through all the sky,
The ground squirrel gayly chirps by his den,
And the wilding bee hums merrily by.

From "Gladness of Nature."—BRYANT.

This is the forest primeval. The murmuring pines and the
hemlocks,
Bearded with moss, and in garments green, indistinct in the
twilight,
Stand like Druids of old, with voices, sad and prophetic,
Stand like harpers hoar, with beards that rest on their
bosoms.
Loud from its rocky caverns, the deep-voiced neighboring
ocean
Speaks, and in accents disconsolate answers the wail of the
forest.

—LONGFELLOW.

The wind, wife, the wind; how it blows, how it blows!
It grips the latch, it shakes the house, it whistles, it
screams, it crows,
It dashes on the window-pane, then rushes off with a cry,
You scarce can hear your own loud voice, it clatters so loud
and high;
And far away upon the sea, it floats with thunder call.

—BUCHANAN.

Against the windows the storm comes dashing,
Through tattered foliage the hail tears crashing,
The blue lightning flashes,
The rapid hail clashes,
* * * * *
The thunder is rumbling
And crashing and crumbling,—
Will silence return nevermore?

—LOWELL.

Soft the voice that calls
From the babbling waterfalls,
In meadows where the downy seeds are flying;
And soft the breezes blow,
And eddying come and go
In faded gardens where the rose is dying.

Among the stubbled corn
The blithe quail pipes at morn,
The merry partridge drums in hidden places,
And glittering insects gleam
Above the reedy stream,
Where busy spiders spin their filmy laces.
From "September." — GEORGE ARNOLD.

Exercises

1. Select from literature examples of references to sound, and make a list of words used to designate them. Consider whether you have heard all these sounds and whether they recall distinct images which you have received through the sense of hearing.

2. Read "The Mocking Bird," by Frances Rodman Drake, or some other selection in which frequent reference is made to sound and make a list of the words which the writer uses to indicate sound. Consider whether these words are the best ones that could be used in naming the sounds suggested.

3. Note the sounds which you hear (1) when you go out first in the morning, (2) when taking an evening walk, (3) while passing along a busy street, and try whether you can apply to them terms that will suggest each distinct sound.

4. Find as many expressions as you can which are applied to the sounds made by the wind, by water, by birds, and by animals.

5. Write a brief account of a Fourth of July celebration, giving special prominence to the sounds heard.

SECTION XLIV

Odor in Nature

One who has learned to catch and note the fragrance which nature yields experiences rare pleasure which those who have not fail to enjoy. Many persons who may have eyes that see the varied colors and the graceful forms which nature presents, and may have ears that hear much of the music of nature as well, have not trained their other senses to receive accurate impressions, if, indeed, these senses are not, so far as nature is concerned, almost altogether inactive from lack of use. So the fragrance of the rose, the delicate perfume of the violet, the spicy smell of the pines, and other delightful odors of nature yield but little pleasure to them. To such persons the poet's allusion to the "incense-breathing morn," or to "the spicy cones that tremble on the fir," have little meaning and bring no sensations of delight. That the odors of nature do yield rich delight to those who are prepared to enjoy them is shown by the many allusions which our best poets have made to these manifold perfumes. No matter how clearly one may see, nor how accurately one may hear, unless the sense of smell is also rightly trained much of the pleasure to be derived from an acquaintance with nature will be lost.

In the following quotations there are allusions to some of the delightful impressions which may be received through the sense of smell. Select these, and endeavor to recall similar odor impressions of your own.

What plant we in this apple tree?
Sweets for a hundred flowery springs
To load the May wind's restless wings,
When, from the orchard row, he pours
Its fragrance through our open doors.

The quivering poplar to the breeze
Gave a balsamic fragrance.

—BYRANT.

Love you not, then, to list and hear
The crackling of the gorse-flower near,
Pouring an orange-scented tide
Of fragrance o'er the desert wide?

—HOWITT.

Nearer and round her, the manifold flowers of the garden
Poured out their souls in odors, that were their prayers and
confessions

Unto the night, as it went its way, like a silent Carthusian.

—LONGFELLOW.

Cool zephyrs through the clear blue sky
Their gathered fragrance fling.

—GRAY.

Plant in his walks the purple violet,
And meadow sweet under the hedges set,
To mingle breaths with dainty eglantine
And honeysuckle sweet.

—HOOD.

The breath of flowers is far sweeter in the air (where it
comes and goes like the warbling of music) than in the hand.

—BACON.

Sweetly breathing vernal air,
That with kind warmth doth repair
Winter's ruins; from whose breast
All the gums and spices of the East
Borrow their perfumes.

—CAREW.

I love to muse o'er meadows newly mown,
Where withering grass perfumes the sultry air.

—CLARE.

No grateful dews descend from evening skies,
 Nor morning odors from the flowers arise;
 No rich perfumes refresh the fruitful field,
 No fragrant herbs their native incense yield,
 The balmy zephyrs, silent since her death,
 Lament the ceasing of a sweeter breath.

— POPE.

Wild rose, sweetbrier, eglantine,
 All these pretty names are mine,
 The scent in every leaf is mine,
 And a leaf for all is mine,
 And the scent — Oh, that's divine!
 Happy-sweet and pungent fine,
 Pure as dew and picked as wine.

— LEIGH HUNT.

The snowdrop and then the violet,
 Rose from the ground with warm rain wet,
 And their breath was mixed with fresh odor sent
 From the turf, like the voice and the instrument.

— SHELLEY.

The odors of the early morning are often referred to by the poets, for then all nature is fresher and sweeter while the dew is upon the grass and flowers than later in the day, amid the heat and dust. Perhaps the following references will bring to your mind occasions when, to your enjoyment of the freshness and beauty of the morning and its delightful melody, you have added the pleasing sensations which have come to you through inhaling its fragrance. If so, the following will be rich in meaning.

Sweet is the breath of morn, her rising sweet,
 With charm of earliest birds.

— MILTON.

The breezy call of incense-breathing morn.

— GRAY.

The morn is up again, the dewy morn,
 With breath all incense and with cheek all bloom.

— BYRON.

In dewy lanes at morning
The grapes sweet odors rise.

—JACKSON.

Now the golden morn aloft
Waves her dew-bespangled wing,
With vermeil cheek and whisper soft
She wooes the tardy spring;
Till April starts and calls around
The sleeping fragrance from the ground,
And lightly o'er the living scene
Scatters his freshest, tenderest green.

—GRAY.

Exercises

1. Bring to class examples of literary reference to odor, and note the odors most frequently mentioned.
2. Make a list of all the odors to which you are able to apply distinct terms, and name things having the odors mentioned.
3. You have been in the country or a city park in the springtime. You may be able to recall how the odors from the fresh ground, the flowers, and the blossoming shrubs and trees mingled with color, sound, and the different sense impressions which you received, and contributed to your enjoyment. Write an account of some spring day which you have spent under such conditions, and remember while speaking of the beauties and the music of nature, to mention her fragrance as well.

SECTION XLV

Impressions through the Sense of Taste

The impressions which people in general receive through the sense of taste are not so distinct and accurate as one may at first thought suppose. The principal characteristic tastes, such as sweet, sour, bitter, are understood and

recognized; but it is not so easy a matter to make fine and delicate distinctions and apply a correct term to the taste of even common articles of food. Expressions that suggest various taste images are very commonly used both in everyday speech and in literature; hence the training of the sense of taste through a careful consideration of different taste impressions will aid in an understanding and appreciation of these.

Many terms that apply primarily to taste are also applied to other things that do not have taste, because these things possess some imaginary resemblance to the idea which the name of these tastes suggest. For example, we apply the terms *sweet*, *bitter*, *sour* to various things that do not have taste, and say, a "*sweet* face," a "*sweet* voice," a "*bitter* fate," a "*sour* expression." Often a comparison is made between a thing without taste and another having some particular taste in a marked degree, in order to suggest the possession of some quality in an equally marked degree, as when the poet Shakespeare, in order to express the exquisite delight of peaceful sleep, uses the expression "*the honey dew of slumber*." In the common proverb, "*It is a bitter pill*," we have an example of a similar use of taste in the suggestion of an imaginary resemblance. After the development of the sense of taste such literary allusions as the following have a new meaning: —

A land of promise, a land of memory,
A land of promise flowing with the milk
And honey of delicious memories.

— TENNYSON.

In heav'n the trees
Of life ambrosial fruitage bear, the vines
Yield nectar.

— MILTON.

How shimmer the low flats and pastures bare,
 As with her nectar Hebe Autumn fills
 The bowl between me and those distant hills,
 And smiles and shakes abroad her tremulous hair.

—LOWELL.

That was a day of delight and wonder,
 While lying the shade of the maple tree under —
 He felt the soft breeze at its frolicksome play;
 He smelled the sweet odor of newly mown hay,
 Of wilding blossoms in meadow and wood,
 And flowers in the garden that orderly stood;
 He drank of the milk foaming fresh from the cow,
 He ate the ripe apples just pulled from the bough;
 And lifted his hand to where hung in his reach,
 All laden with honey, the ruddy-cheeked peach;
 Beside him the blackberries juicy and fresh;
 Before him the melon with odorous flesh;
 There he had all for his use or his vision,
 All that the wishes of mortals could seize —
 There where he lay in a country Elysian,
 Happily, dreamily,
 Under the trees.

—THOMAS DUNN ENGLISH.

Far overhead hang gorgeously
 Large luscious berries of sanguine dye,
 For the best grows highest, always highest,
 Upon the mulberry tree.

—MULOCK.

Yet hark, how through the peopled air
 The busy murmur glows!
 The insect youth are on the wing,
 Eager to taste the honeyed spring
 And float amid the liquid noon:
 Some lightly o'er the current skim,
 Some show their gayly gilded trim
 Quick-glancing to the sun.

—GRAY.

Sweet is the rose, but grows upon a brere;
 Sweet is the juniper, but sharp its bough;
 Sweet is the eglantine, but sticketh near;

Sweet is the firtbloom, but its branches rough;
Sweet is the cypress, but its rind is tough;
Sweet is the nut, but bitter is his pill;
Sweet is the broom-flower, but yet sour enough;
And sweet is moly, but his root is ill.

— SPENSER.

They whom truth and honor lead
Can gather honey from a weed.

— COWPER.

Not more the rose, the queen of flowers
Outblushes all the bloom of bowers,
Than the unrival'd grace discloses
The sweetest rose, where all are roses.

— MOORE.

NOTE. — Exercises similar to those suggested in preceding sections on Sense-training may be given if the teacher thinks it desirable.

SECTION XLVI

Impressions through the Sense of Touch

Another sense that is usually very imperfectly developed is that of touch. We are so in the habit of depending upon our sight and hearing to reveal the presence and character of objects, that we do not train our fingers to receive accurate impressions. To what extent the sense of touch can be developed is shown in the case of the blind, who learn not only to distinguish objects and determine their character and form almost as well as if they possessed the sense of sight, but also to read by merely passing their finger-tips over raised letters. In some cases the development of this sense has been so wonderful as to make the loss of sight, so far as the ascertaining of form is concerned, not so serious a matter as it might appear.

The sense of touch often supplements that of sight, or the sense of sight may confirm that of touch; and thus what

has been ascertained by the combined exercise of these two senses may upon another occasion be determined by one of them alone. For example, you may find that the bark on the trunk of the oak tree is rough, and that of the birch tree is smooth by passing your hand over them. By noting their appearance, you are able another time to judge of the roughness or smoothness, not only of the bark of trees, but of substances similar in character.

There are certain impressions or sensations, such as those of heat and cold, of which we are made conscious in a similar manner as we are of those which are received through the sense of touch. We may actually touch something which is hot or cold and so receive these sensations, or we may become conscious of heat or cold through coming in contact with the air about us. Hence we say, "The air is warm," "The atmosphere is moist," or in figurative language we may say, "The cool breeze fans her brow."

In the following select the references to impressions received by means of the sense of touch:—

Lay thy soft hand upon my brow and cheek,
O peaceful sleep.

The day was dying and with feeble hands
Caressed the mountain tops; the vales between
Darkened; the river in the meadow lands,
Sheathed itself as a sword and was not seen.

—LONGFELLOW.

Vice stings us even in our pleasures, but virtue consòles us even in our pains. — COLTON.

The grass is soft, its velvet touch is grateful to the hand;
And like the kiss of maiden's love, the breeze is soft and bland.

—MOTHERWELL.

The faint old man shall lean his silver head
To feel thee; thou shalt kiss the child asleep,
And dry the moistened curls that overspread
His temples, while his breathing grows more deep.

— BRYANT.

She sleeps: on either hand upswells
The gold-fringed pillow, lightly prest:
She sleeps, nor dreams, but ever dwells
A perfect form in perfect rest.

— TENNYSON.

The summer's dawn reflected hue
To purple changed Loch Katrine's blue.
Mildly and soft the western breeze
Just kissed the lake, just stirred the trees,
And the pleased lake, like maiden coy,
Trembled, but dimpled not, for joy.

— SCOTT.

Now comes a fragrant breeze
Through the dark cedar trees,
And round about my temples fondly lingers,
In gentle playfulness,
Like to the soft caress
Bestowed in happier days by loving fingers.

— GEORGE ARNOLD.

Now fast, now slow,
The south winds blow,
And softly whisper, breathing low
With gentle grace
They kiss my face,
Or fold me in their cool embrace.

— ELLSWORTH JOHNSON.

Note. — Exercises similar to those suggested in Section xxxviii may be given if desirable.

SECTION XLVII

Sense Impressions received Simultaneously

Sense images or impressions are often received through several of the senses at the same time. A person will see not alone the landscape with its varied forms and colors;

but he may at the same time hear the songs of the birds, the hum of the bees, and other summer sounds; he may smell the spicy odor of the wind-stirred pines, or catch the delicate perfume of the wild flowers blooming by the roadside; he may perhaps gratify his palate with the choicest luxury known to childhood and to age alike, the wild strawberries that show red and juicy among the green grass; and though he may not put out his hand to actually touch any object, he may still experience a sensation similar to that of touch as the soft south wind fans his cheek. Those who get the most enjoyment from nature are the ones who have learned to understand her best and never ignore anything she has to tell; hence to experience this pleasure one must have the senses trained to receive the delights which nature offers. Our best poets have considered it well worth their while to listen to the voice of nature, and as a result they have been able to enrich their writings from her abundant and overflowing storehouse of poetic material. As we read Wordsworth, Bryant, and other poets of nature we often feel a desire to be with them in the meadows or beside the brooks to experience with them the delights which they present with such remarkable clearness and beauty.

As you read the following, note the senses exercised, and consider whether you have discovered so much to interest and delight you in the simple objects which are mentioned as these poets have.

The full ripe corn is bending
Its waves of golden light;
The new-mown hay is sending
Its sweets upon the night;
The breeze is softly sighing,
To cool the parchèd flowers;
The rain to see them dying,
Weeps forth its gentle showers;

The merry fish are playing,
Adown yon crystal stream;
And night from day is straying,
As twilight give its gleam.

From "Summer." — OUSELEY.

Sweet is the air with blossoming haws,
And the valley stretching far below
Is white with blossoming cherry trees,
As if just covered with the lightest snow.

— LONGFELLOW.

The soft green grass is growing
O'er meadow, and o'er dale;
The silver founts are flowing
Upon the verdant vale;
The pale snowdrop is springing,
To greet the glowing sun;
The primrose sweet is flinging
Perfume the fields among;
The trees are in the blossom,
The birds are in their song,
As spring upon the bosom
Of Nature's borne along.

From "Spring." — OUSELEY.

There's a music of bells from the trampling teams,
Wild skylarks hover, the gorses blaze,
The rich ripe rose as with incense steams —
Midsummer days! midsummer days!
A soul from the honeysuckle strays,
And the nightingale as from prophet heights
Sings to the earth of her million Mays —
Midsummer nights! O midsummer nights!

— HENLEY.

Milton, the blind poet, must have used his eyes to good purpose before he lost the sight of them to be able to call up from memory such vivid and beautiful pictures as he has given us in his poems. Indeed, he seems to have trained all his senses to receive nature images; for all his poetic writings are rich in beautiful allusions to the sights, sounds, and odors

of nature. In his description of the Garden of Eden there are allusions that appeal to all the senses; and for a full understanding and enjoyment of them, one must have received similar impressions and have experienced similar emotions to those of the poet. How rich and full of meaning is the following selection to one who has had his emotions stirred by the beauties of nature.

After describing the river that flows through Eden, the poet continues :—

How from that sapphire fount the crisped brooks,
Rolling on orient pearl, and sands of gold,
With mazy error under pendent shades
Ran nectar, visiting each plant, and fed
Flowers worthy of Paradise, which not nice art
In beds and curious knots, but Nature boon
Poured forth, profuse on hill, and dale, and plain,
Both where the morning sun first warmly smote
The open field, and where the unpierced shade
Embrowned the noontide bowers: thus was this place
A happy rural seat of various view;
Groves whose rich trees wept odorous gums and balm,
Others whose fruit burnished with golden rind,
Hung amiable (Hesperian fables true,
If true, here only), and of delicious taste.

* * * * *

Another side, umbrageous grots and caves
Of cool recess, o'er which the mantling vine
Lays forth her purple grape, and gently creeps
Luxuriant; meanwhile murmuring waters fall
Down the slope hills, dispersed, or in a lake,
That to the fringed bank with myrtle crowned
Her crystal mirror holds, unite their streams.
The birds their quire apply; airs, vernal airs,
Breathing the smell of field and grove, attune
The trembling leaves, while universal Pan,
Knit with the Graces and the Hours in dance,
Led on the eternal spring.

From "Paradise Lost." — MILTON.

SECTION XLVIII

The Influence of Nature

The influence of nature upon those who are acquainted with her is well understood and appreciated by many of our great authors, as their allusions to the debt which they owe her show. The poet Wordsworth, often, directly or indirectly, refers to the influence nature had upon him, and to the great pleasure he derived from the images and sense impressions which he thus received, and enjoyed not only when they were actually present, but many times over through the memory of them and the pleasure which they brought. This he expresses very clearly and beautifully when, having related the effect which the sight of the golden daffodils growing in such great numbers had upon him, he adds:—

I gazed — and gazed — but little thought
What wealth to me the show had brought.
For oft, when on my couch I lie,
In vacant or in pensive mood,
They flash upon that inward eye,
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

From "The Daffodils." — WORDSWORTH.

Another time he says to a friend who is pouring over his books:—

Come forth into the light of things,
Let Nature be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless —
Spontaneous wisdom breathed by earth,
Truth breathed by cheerfulness.

One impulse from a vernal wood
 May teach you more of man,
 Of moral evil and of good,
 Than all the sages can.

From "The Tables Turned." — WORDSWORTH.

And yet again he says: —

These beauteous forms,
 Through a long absence, have not been to me
 As is a landscape to a blind man's eye;
 But oft, in lonely rooms, and 'mid the din
 Of towns and cities, I have owed to them,
 In hours of weariness, sensations sweet,
 Felt in the blood, and felt along the heart.

* * * * *

Therefore, am I still
 A lover of the meadows and the woods,
 And mountains; and of all that we behold
 From this green earth; of all the mighty world
 Of eye, and ear, — both what they half create,
 And what perceive; well pleased to recognize
 In nature and the language of the sense,
 The anchor of my purest thoughts, the nurse,
 The guide, the guardian of my heart, and soul
 Of all my moral being.

* * * * *

Nature never did betray
 The heart that loved her; 'tis her privilege,
 Through all the years of this our life, to lead
 From joy to joy: for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed
 With lofty thoughts, that neither evil tongues,
 Rash judgments, nor the sneers of selfish men,
 Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e'er prevail against us, or disturb
 Our cheerful faith, that all which we behold
 Is full of blessings. Therefore let the moon
 Shine on thee in thy solitary walk;

And let the misty mountain-winds be free
 To blow against thee: and, in after years,
 When these wild ecstasies shall be matured
 Into a sober pleasure; when thy mind
 Shall be a mansion for all lovely forms,
 Thy memory be as a dwelling-place
 For all sweet sounds and harmonies; O, then,
 If solitude, or fear, or pain, or grief,
 Should be thy portion, with what healing thoughts
 Of tender joy wilt thou remember me,
 And these my exhortations!

From "Tintern Abbey." — WORDSWORTH.

The poet Lowell, in his beautiful poem, "To the Dandelion," tells how, when he sees the first dandelion bursting from the green grass, memory calls up innumerable pictures of beautiful sights and pleasant days, and that he feels a "summer-like warm ravishment." The following is from this poem: —

Then think I of deep shadows on the grass;
 Of meadows where in sun the cattle graze,
 Where, as the breezes pass,
 The gleaming rushes lean a thousand ways;
 Of leaves that slumber in a cloudy mass,
 Or whiten in the wind; of waters blue,
 That from the distance sparkle through
 Some woodland gap; and of a sky above,
 Where one white cloud like a stray lamb doth move.

* * * * *

My childhood's earliest thoughts are linked with thee;
 The sight of thee calls back the robin's song,
 Who, from the dark old tree
 Beside the door, sang clearly all day long;
 And I, secure in childish piety,
 Listened as if I heard an angel sing
 With news from heaven, which he did bring
 Fresh every day to my untainted ears,
 When birds and flowers and I were happy peers.

— LOWELL.

Another of our poets has grandly expressed the delights one may experience and the depths to which the emotions may be stirred by an intimate acquaintance with nature.

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes
By the deep sea and music in its roar.
I love not man the less, but nature more,
For these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe and feel
What I can ne'er express, yet cannot all conceal.

— BYRON.

Exercises

1. What effect did the sight of the "host of golden daffodils" have upon the poet? Read the entire poem if convenient and consider the change in the poet's mood. What lasting benefit were the daffodils to him? Repeat the words in which he tells this. How does he express the same idea in "Tintern Abbey"? What must have been the character of his impressions to make them so lasting? What reason does he give for being a lover of nature? What does he say he recognizes in "nature and the language of the sense"? Explain how, according to this poet, nature leads "from joy to joy." What pictures did the sight of the first dandelion recall to the mind of Mr. Lowell? In what way does his enjoyment of nature resemble that of the poet Wordsworth? What did the poet Byron experience from his intercourse with nature? Give the words in which he expresses this. What statement of his own is to you the strongest proof of the influence of nature upon him?

2. Recall different vivid impressions of your own and

consider whether they call up in your mind such clear and vivid pictures as the poets describe.

3. Write upon one of the following subjects, stating your own views and adding to these, when you can, quotations from the opinions of others. (These quotations need not be given in the words of the writers unless you so desire. What is required is merely the statement of the opinions upon the subject.)

The Music of Nature.

The Society of Nature.

Benefits of an Acquaintance with Nature.

Pleasures in Recollections of Nature.

APPENDIX

PUNCTUATION

THE use of marks of punctuation is a mechanical device to indicate what words are grouped together in a sentence, and to show how the words in a sentence are related to each other. When we are talking we can use inflection, pauses, and variation of tone to help to convey our meaning; but when writing we do not have these helps; and hence writers have found it necessary to use certain marks which have been agreed upon to supply the place, in a measure, of the aids in oral expression. The importance, then, of punctuation as a help in the clear presentation of ideas, and also in the interpretation of a writer's meaning, is evident; hence you should be careful to use these marks so that they will be of assistance in conveying your meaning.

All writers agree regarding the punctuation of the complete sentence; but there is frequently a difference of opinion upon the punctuation within the sentence, and thus one may to a certain extent punctuate according to his own taste and judgment. The marks used within the sentence — the comma, the semicolon, and the colon — indicate divisions of different degrees, and are therefore used according to the strength or the extent of the division a writer wishes to mark. Hence it follows that often where one writer uses a comma another might use a semicolon.

The tendency at the present time, regarding punctuation, as in other matters relating to the use of language, is toward

simplicity; and fewer marks, especially commas, are used than formerly. A safe guide in this matter is to use only such punctuation as is needed to make clear the meaning which one wishes to convey. If a person keeps in mind the purpose for which punctuation is used and employs the marks accordingly, he will in most cases punctuate more correctly than if he slavishly followed a long list of ready-made rules, without exercising his own judgment. There are, however, some well-established customs as to the best methods of using punctuation, to make it of real value in conveying thought; and a knowledge of these is necessary in order to understand their use by others and to derive help from them in making one's own meaning clear.

The following rules represent the principal methods of punctuation commonly used.

The Comma

A Comma should be used:—

1. To separate words or phrases in a series unless all the connective words are given.

Three poets, in three distant ages born,
Greece, Italy, and England did adorn.

Lilies gleam, the crocus glows, and drooping balms their scents deliver.

NOTE.—It is customary to use a comma before the connective word joining the last two members of the series, as in the examples given.

2. To separate a noun or phrase of direct address from the rest of the sentence.

Cromwell, I charge thee, fling away ambition.
Listen, young heroes, your country is calling.

3. To separate words used out of their natural order from the rest of the sentence.

To the pure, all things are pure.
If thou would'st be happy, learn to please.

4. To separate words and phrases that are slightly parenthetical in nature.

This nation, under God, shall have a new birth of freedom.

The young eagle was afloat now, afloat on the blue air in spite of himself, and flapping lustily for life.

NOTE. — When the parenthetical matter is long and more independent, it is set off from the rest of the sentence by dashes, or dashes and commas, and sometimes by marks of parenthesis.

I cannot close this discussion — already too long for your patience, but too short for a complete presentation of the subject — without calling attention to one more point.

The soldiers that formed this curious company (many of whom had never before handled a musket) had been mustered from the farms and workshops of the surrounding country.

NOTE. — Brackets are used to inclose matter which is not a part of the text.

"Let me see, what comes next?" [*Opens her book and reads.*] "Oh, yes, I remember now. The victor is crowned with laurel and the trumpets sound."

5. To separate words and phrases that are in apposition.
Somewhat apart from the village, and nearer the basin of Minas,

Benedict Bellefontaine, the wealthiest farmer of Grand-Pré, Dwelt on his goodly acres; and with him, directing his household,

Gentle Evangeline lived, his child, and the pride of the village.

6. To separate from the rest of the sentence relative clauses that are descriptive.

The house, which is old and ivy-grown, stands back some distance from the street.

When the clause is restrictive no comma is required.

The house that belongs to my uncle is on a hill.

7. To indicate the omission of words.

All nature is but art unknown to thee;

All chance, direction, which thou canst not see.

The unspoken word is thy slave; the spoken word, thy master.

8. To separate a long phrase or clause subject from the predicate.

To stand upon the mountain tops and view the clouds, is the privilege of only those who climb.

That all men should learn to do good and avoid evil, was the teaching of Socrates.

9. To separate the independent clauses of a compound sentence when punctuation is necessary, and the connection is too close to require stronger separation.

Excellence of any sort is usually placed beyond the reach of indolence, and any solid reputation can only be obtained by energetic application.

10. To set off short quotations.

The memorable utterance of General Jackson, "I take the responsibility," has become a proverb.

The Semicolon

A Semicolon is used: —

1. To separate a series of phrases or clauses that depend upon the same proposition.

The unspeakable glories of the rising and the setting sun; the serene majesty of the moon, as she walks in full-orbed brightness through the heavens; the soft witchery of the morning and the evening star; the imperial splendor of the firmament on a bright, unclouded night; the comet, whose streaming banner floats over half the sky, — these are objects which charm and astonish alike the philosopher and the peasant.

2. To separate the members of a compound sentence if they are long or contain commas.

Carlyle says, Shakespeare fashions his characters from the heart outwards; Scott fashions them from the skin inwards, never getting near the heart of them.

3. Before a clause of repetition, a clause stating an inference or giving an explanation, and a clause stating a contrast when introduced by a connective word.

Not in good fortune, but in ill, is the power of great men revealed; when the wood of aloes is exposed to the flames, its fragrance exhales stronger than ever.

Who steals my purse, steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he who filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.

The Colon

The Colon is used: —

1. To precede a series of particulars in the nature of explanatory summary to which the introductory clause of the sentence promises or refers when these particulars are separated by semicolons.

And there was mounting in hot haste: the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder peel on peel afar;
And near the beat of the alarming drum
Roused up the soldiers ere the morning star;
While thronged the citizens with terror dumb,
Or whispering with white lips — "The foe! they
come! they come!"

2. To separate independent clauses which are too closely related to require a period.

Be just, and fear not:
Let all the ends thou aim'st at, be thy country's,

Thy God's, and truth's; then if thou fall'st, O Cromwell,
Thou fall'st a blessèd martyr.

Full many a gem of purest ray serene
The dark, unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

3. To precede a long or formal quotation.

President Vergniaud, with a voice full of sorrow, has to say: "I declare, in the name of the Convention, that the punishment it pronounces on Louis Capet is that of death."

4. After the formal address in a letter. In this case a dash usually follows the colon.

The Period

The **Period** is used:—

1. At the close of every declarative sentence.
2. After every abbreviation of a word.

Mr., LL.D., Mass., Pres., Gen., etc.

The Interrogation Mark

The **Interrogation Mark** is used:—

1. After every direct question.
2. Within the sentence to indicate a rhetorical question used for emphasis.

The Exclamation Point

The **Exclamation Point** is used:—

1. After interjections and exclamatory expressions.

The Dash

The **Dash** is used:—

1. Sometimes alone and sometimes with a comma to inclose parenthetical phrases or clauses.

I should like to know what heroism a boy in an old New England farmhouse — rough-nursed by nature, and fed on the traditions of the old wars — did not aspire to.

2. To indicate sudden change or turn in the thought.

Think of him, reckless, thriftless, vain, if you like — but merciful, gentle, generous, full of love and pity.

3. In cases where it is necessary to make a pause in the thought for emphasis or to indicate emotion.

O waste not life in fond delusions
Be a soldier, — be a hero, — be a man.

Revenge! About, — seek, — burn, — fire, — kill, — slay!
Let not a traitor live!

4. In some cases before an explanatory or appositive phrase.

An army which disbands is like a thaw, — all gives way, cracks, floats, rolls, falls, comes into collision, and dashes forward.

Quotation Marks

Quotation Marks are used to inclose every direct quotation.

When a quotation is made within a quotation the inner quotation is inclosed in single quotation marks.

“Ah! then yours wasn’t a really good school,” said the Mock Turtle, in a tone of great relief. “Now at *ours* they had at the end of the bill, ‘French, music, and washing — extra.’”

The Use of Capital Letters

1. Every sentence, every line of poetry, and every direct quotation should begin with a capital letter.

2. All names of the Deity begin with capital letters.

3. All proper nouns begin with capital letters.

4. All adjectives derived from proper nouns begin with capital letters.

5. Titles attached to the names of persons begin with capital letters.

6. The principal words in the titles of books begin with capital letters.

7. Names of religious sects, political parties, and like words begin with capital letters.

POETRY

It is not an easy matter for one to define poetry with satisfaction either to one's self or to others. Those who read poetry from a love of it feel what it is and enjoy it without attempting to reason about it, or to state in set words just what they understand it to be. It is, however, sometimes necessary to define it, and for the present the following definitions are offered.

Poetry is that one of the fine arts which addresses itself to the feelings and the imagination by the instrumentality of musical and moving words. — *CENTURY DICTIONARY*.

Poetry is that impassioned arrangement of words, whether in verse or prose, which embodies the exaltation, the beauty, the rhythm, and the pathetic truth of life. — *LE GALLIENNE*.

Poetry differs from prose in that while the motive in the latter is to give definite information, and thus appeal to our reason, that of poetry is to present the subject in such a manner that we not only know, but understand and feel it deeply. Hence, whenever prose has for its chief motive an appeal to the emotions, it invades the realm of poetry.

The reading of poetry develops the imagination and arouses the emotions, it fills the mind with beautiful pictures of external nature, and thus makes the reader con-

scious of the beauty about him. By carrying the mind of the reader up to the exalted thought of the poet, the reading of poetry elevates the thought and emotion to a higher plane. There is no other reading which so enriches the mind as poetry, and it should form an important part of our study of literature.

Kinds of Poetry. — Poetry is usually classified as **lyric**, **narrative**, and **dramatic**. There are also many **didactic** and **satirical** poems, which do not belong to any one of these classes, as their aim is to teach and not to give pleasure.

Lyric poems express the deepest thoughts and emotions of the poet. Lyrics were originally composed to be sung to the music of the lyre, hence the name "lyric." Songs, odes, sonnets, and elegies are all lyrics.

Songs are pure lyrics, and being intended to be set to music they are characterized by a free use of rhythmic accent and rhyme.

An **Ode** is a lyrical poem having a definite and dignified theme, and expressive of exalted or enthusiastic emotion. Among the best examples of this form of lyric may be mentioned Lowell's "Commemoration Ode," Bryant's "To a Waterfowl," Wordsworth's "On Intimations of Immortality," Shelley's "Ode to the West Wind," and Keats's "To a Nightingale."

A **Sonnet** is a short poem of fourteen lines, arranged in two groups, the first consisting of eight and the second of six lines, the rhymes being arranged by a particular rule. The sonnet should be the expression of a single idea or sentiment. The greatest of English sonnet writers were Shakespeare and Milton, and good examples of the sonnet may be found among the poems of Wordsworth, Mrs. Browning, Coleridge, and others.

An **Elegy** is a serious poem pervaded by a tone of sadness, usually a lamentation for the dead. Notable examples are Gray's "Elegy in a Country Churchyard," Milton's "Lycidas," and Tennyson's "In Memoriam."

A **Narrative** poem tells a story in verse. To this class belong epic, metrical romances, ballads, tales, and pastorals.

The **Epic** narrates a series of great events or heroic achievements. The story of the epic must be upon a great and noble theme. There are many well-known national epics founded upon mythology or legend, Homer's "Iliad" and "Odyssey" of Greece, "Nibelungenlied" of Germany, "Beowulf" of England, "Hiawatha" of America, being among the best known. Milton's "Paradise Lost" and "Paradise Regained" are fine examples of the literary epic.

The **Metrical Romance** is a fictitious story of heroic, marvelous, or supernatural incidents derived from history or legend and told at some length. Scott's narrative poems, "The Lady of the Lake" and "The Lay of the Last Minstrel," are notable examples of this kind of poem.

A **Ballad** is a short narrative poem, usually the story of some valorous exploit, or some touching or tragic incident. Many of the short ballads are adapted for singing, and the long ballads were often chanted to the accompaniment of the harp. Examples of this latter class are found in Scott's "Border Minstrelsy." Other examples of the ballad are Coleridge's "Ancient Mariner," Longfellow's "The Wreck of the Hesperus," Wordsworth's "Lucy Gray."

A **Pastoral** is a poem descriptive of rustic life, in which the speakers often take upon themselves the character of shepherds. Goldsmith's "Deserted Village" is a well-known pastoral.

Dramatic poetry, like narrative poetry, presents a story,

but unlike narrative poetry, in which the author tells the story, dramatic poetry represents the characters as speaking and acting for themselves, and in such a way as to develop a plot. A dramatic poem, called a **Drama**, may present a tragedy, a comedy, or a farce.

A **Tragedy** presents a struggle against unsurmountable difficulties or superior powers,—which can only result in the overthrow of some of the chief characters involved. The conflict is a worthy one, and incites in the spectator sympathetic and noble emotions. Shakespeare's "King Lear" and "Hamlet" are worthy examples of tragedy.

Comedy deals with the pleasanter and lighter side of life, and terminates happily. It holds the incidents, follies, and faults of everyday life up to friendly ridicule. Examples of comedy are Shakespeare's "As You Like It," Goldsmith's "She stoops to Conquer."

A **Farce** is lighter and usually shorter than a comedy. It is intended merely to amuse, and represents ridiculous and unlikely situations and characters with exaggerated traits. Sheridan's "The Rivals" is a good example of farce.

Didactic poetry is a form of verse the purpose of which is to instruct rather than to give pleasure, and is therefore not the highest type of poetry. Pope's "Essay on Man" is a well-known example of this class of poetry.

A **Satire** is a poem which exposes and rebukes folly and vice, and by holding them up to ridicule adds point to the teaching. Lowell's "Biglow Papers" is a familiar example.

Versification

Much of the pleasure derived from reading poetry comes from its rhyme and the pleasing recurrence of the accented

and unaccented syllables, as well as from the thought it expresses. Indeed, the thought and the sound are often closely associated, the verse being dignified and measured in tone, or short and lively, according to the subject of the thought to be expressed. Hence you see that the arrangement of the words for securing proper rhyme and meter is of great importance.

Meter requires that the syllables in each line or verse, as it is called, shall be arranged in groups of similar length and form, called feet; and that there shall be a certain number of feet in each line, according to the kind of verse used. Hence the unit of measure in verse is the foot, and terms are applied to it according to the number of feet it contains.

Poetic Lines. —

A Monometer is a line of one foot.

A Dimeter is a line of two feet.

A Trimeter is a line of three feet.

A Tetrameter is a line of four feet.

A Pentameter is a line of five feet.

A Hexameter is a line of six feet.

A Heptameter is a line of seven feet.

An Octometer is a line of eight feet.

Poetic Feet. — According to the number and the arrangement of the accented and unaccented syllables which a foot contains it is, —

A Trochee, a foot of two syllables, with the accent on the first (—).

An Iambus, a foot of two syllables, with the accent on the second (—).

A Spondee, a foot of two syllables, with both accented (—).

A Dactyl, a foot of three syllables, with the accent on the first (—).

An Anapest, a foot of three syllables, with the accent on the last (—).

Examples. —

Contīn|uous as|the stars | that shine — iambic tetrameter.

Last noon | beheld | them full | of lus|ty life — iambic pentameter.

In the | golden | lightning — trochaic trimeter.

This is the | forest pri|meval, but | where are the | hearts
that be|neath it — dactylic hexameter.

Then I cast | loose my buff | coat, each hol | ster let fall —
anapestic tetrameter.

Cæsura. — In a line of more than four feet there is a poetical pause called a cæsura, which may sometimes mark a pause in the sense. It is marked thus ||. Two cæsuras often occur in long lines.

My moonlight way || o'er flowery weeds I wound.
I turned from all she brought || to those she could not bring.
They mourn, || but smile at length; || and, smiling, mourn.

Scansion. — To measure a verse so as to show its metrical structure or to separate it into metrical feet is called scansion.

Rhyme. — The end of the lines in poetry is often marked by a correspondence in sound which is called rhyme. These rhymes may be single, double, or triple.

In the **single rhyme** poetic usage requires that the vowel sound and that of the consonant that follows it shall be the same in the rhyming words or final accented syllables.

Examples. —

Tall, fall; saw, claw; cold, sold; pale, sail; ours, showers;
out, about; awhile, smile; close, repose; own, alone; tossed,
lost.

In the **double rhyme** an unaccented syllable follows the accented syllable in the rhyming words.

Examples. —

Flówing, grówing; sínging, rínging; líghtens, bríghtens;
píllow, bíllow; lówly, slówly; fáíleth, bewáíleth; wáited,
báited.

In the **triple rhyme** two unaccented syllables follow the accented syllable in the rhyming words.

Examples. —

Glórious, fúrious; múttering, stúttering; mérited, in-
hérited; flóurishes, nóurishes; profúndity, rotúndity.

Alliteration. — Words are said to alliterate when they begin with the same sound, as — muttering multitude, merry month, happy hearts. The use of alliteration, usually without end-rhyme, was a characteristic of early English poetry, and it is occasionally used in modern poetry.

Examples. —

When shoures sweet of raine discended softe.

With branches brode, laden with leves new,
That sprongen out ayen the sunne-shene,
Some very red, and some a glad light grene.

— CHAUCER.

When ranting round in pleasures ring.

Softly sw
Soon he a foot of two s
his soul to pleasures.

— BURNS.

— DRYDEN.

Blank verse is the name applied to a form of verse which has no rhyme. It is applied particularly to iambic pentameter verse without rhyme. Shakespeare's dramas, Milton's "Paradise Lost," Wordsworth's "Excursion," Tenny-

son's "Idylls of the King," and many other well-known poems are written in this meter.

Couplets. — Two rhyming lines of the same metrical structure standing together form a couplet.

A couplet in common use is the iambic of ten syllables, called the **heroic couplet**. This is the form of rhyme used by Chaucer in the "Canterbury Tales," by Goldsmith in the "Traveller" and "Deserted Village," and by Dryden, Pope, Keats, and others in many of their poems.

Example. —

No product here the barren hills afford,
But man and steel, the soldier and his sword;
No vernal blooms their torpid rocks array,
But winter lingering chills the lap of May;
No zephyr fondly sues the mountain's breast,
But meteors glare and stormy glooms invest.

— GOLDSMITH.

A couplet composed of two iambic tetrameter lines is also in common use. It is found in some of the poems of Chaucer, Byron, Scott, Burns, and other poets.

Example. —

The western waves of ebbing day
Rolled o'er the glen their level way;
Each purple peak, each flinty spire,
Was bathed in floods of living fire.
But not a single beam could glow
Within the dark ravines below,
Where twined the path, in shadow hid,
Round many a rocky pyramid.

— SCOTT.

The Sonnet. — In the true sonnet the rhymes are adjusted by a particular rule. The fourteen lines which compose the sonnet are divided into two groups; the first, the major group, containing eight lines, or two quatrains, is called

the octave; and the second or minor group of six lines is called the sextet. Usage allows certain variations in the adjustments of the rhyme in the sonnet, but the following will illustrate common arrangements.

UPON WESTMINSTER BRIDGE

Earth has not anything to show more fair:	<i>a</i>
Dull would he be of soul who could pass by	<i>b</i>
A sight so touching in its majesty:	<i>b</i>
This city now doth, like a garment, wear	<i>a</i>
The beauty of the morning; silent, bare,	<i>a</i>
Ships, towers, domes, theaters, and temples lie	<i>b</i>
Open unto the fields, and to the sky,	<i>b</i>
All bright and glittering in the smokeless air.	<i>a</i>

Never did sun more beautifully steep	<i>c</i>
In his first splendor, valley, rock, or hill;	<i>d</i>
Ne'er saw I, ne'er felt a calm so deep!	<i>c</i>
The river glideth at its own sweet will:	<i>d</i>
Dear God! the very houses seem asleep;	<i>c</i>
And all that mighty heart is lying still!	<i>d</i>

— WORDSWORTH.

ON HIS BLINDNESS

When I consider how my light is spent	<i>a</i>
Ere half my days, in this dark world and wide,	<i>b</i>
And that one talent which is death to hide	<i>b</i>
Lodged with me useless, though my soul more bent	<i>a</i>
To serve therewith my Maker, and present	<i>a</i>
My true account, lest He returning chide, —	<i>b</i>
Doth God exact day-labor, light denied?	<i>b</i>
I fondly ask: But Patience to prevent	<i>a</i>
That murmur, soon replies; God doth not need	<i>c</i>
Either man's work, or his own gifts: who best	<i>d</i>
Bear His mild yoke, they serve Him best: His state	<i>e</i>
Is kingly; thousands at His bidding speed	<i>c</i>
And post o'er land and ocean without rest: —	<i>d</i>
They also serve who only stand and wait.	<i>e</i>

— MILTON.

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